

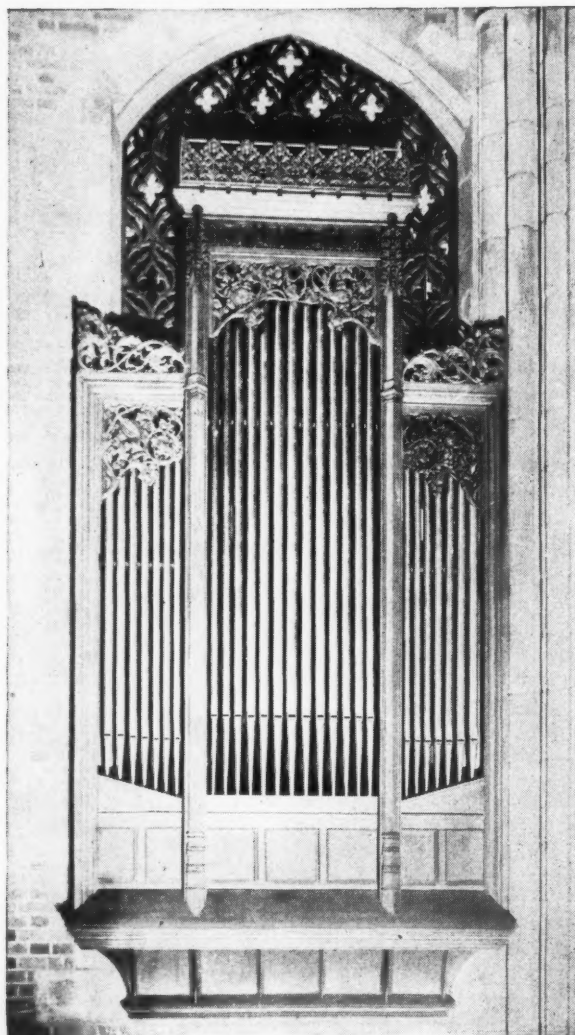
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FEBRUARY, 1947

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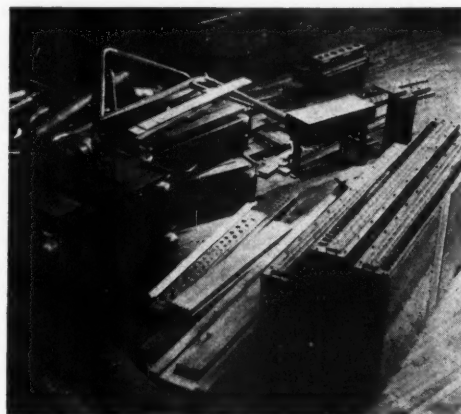


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Music for the Easter Season

AE—William Baines—"Easter Dawn"
8p. s-a. e. Presser 16c. A praise anthem with rhythm, melody, and harmonies of the kind the people will like; for volunteer choirs who want simple music of real conviction.

AE—Trevor Jones—"This holy day of days"
9p. e. Flammer 18c. Text by C.H. MacIntosh. Opens with the mood of praise, then grows more melodious and expressive, all the while remaining musical and convincing; ends with a climax of praise. Volunteer choirs will enjoy doing it.

AE—Austin C. Lovelace—"Easter Paean"
A. 8p. me. Gray 16c. Opens with a lone theme, and a fine one, in fugue style, with fugal development marking the first part of it, before the Composer goes on to have a good time with his themes. It makes real music, excellent for the best of choirs, yet not out of reach of any good chorus. Mr. Lovelace knows what he's doing.

AE—Ralph E. Marryott—"Joy Comes with Easter"
Fm. 5p. u. me. Ditson-Presser 15c. L.M. Thornton text. A somber number in hymn-anthem style, with a motive of joy worked in at the ends of the two sections.

A1E—Isa McIlwraith—"Christ our Passover"
D. me. Gray 15c. A unison in the style of a chant, the voice-part kept on low or medium notes, the accompaniment consisting of chords in the background with the minimum of movement. Dull as this would make it seem, it is none the less an interesting bit; has possibilities, but will take some work.

A5(J)E—Claude Means—"We will carol joyfully"
F. 7p. me. Gray 16c. A hymn-like anthem, melodious, rhythmic, attractive, with the chorus humming an accompani-

ment in the middle section for melody and text sung by junior choir or solo voice. Third section grows more structural but uses the melodies of the opening section. It's on the joyful side.

AE, *A3E—Carl F. Mueller—"O day of light"
A. 6p. s. me. Flammer 16c. E.A. Sutphen text. Second version is for s-a-b. A joyful anthem the volunteer chorus will delight in singing; the middle section is a smooth high-voice solo over repeated-chord accompaniment, and then the work ends quickly with a repetition of the ending alleluia from the opening materials.

AW2E—Cleophas Neville—"Regina Coeli"
Ef. 5p. e. Flammer 15c. R. Newton text, Latin and English, "He liveth, Victor of earth and heaven." A 6-8 melody with contralto line under it, probably intended for junior choirs.

AE, A3E—Wallingford Riegger—"Easter Passacaglia"
D. 6p. me. Flammer 16c. Second version is for s-a-b. The piano part opens with its theme, unaccompanied, and after 16 measures the theme begins again in unison but against it the sopranos sing the 17th-century melody to the text "Ye watchers and ye holy ones." After this is finished, the piano continues its single theme at a different octave and the men sing the ancient theme in unison; then the piano fortifies its theme in octaves and the whole choir sings the theme in unison, finally breaking down into a few measures of harmony to reach the finale. Why a piece like this was not given an organ accompaniment is one of those moth-eaten mysteries of church music. The thing should have great possibilities.

AW2E—Helen C. Rockefeller—"Easter Carol"
A. 4p. e. Gray 15c. Text by Composer. Fine idea for a sprightly anthem and it's handled quite well, to make interesting music for the congregation as well as for the volunteer choir; there are real musical ideas back of it. You'll like it.



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*AE—Townesley, ar. Riegger—"Upon a Hill"
Efm. 6p. me. Flammer 16c. M.L. Crouse text. Arrangements also for s-a-b and s-s-a. "Three men shared death upon a hill, but only one man died." Whether you have a good chorus or only volunteers, you'd better get this. It's a mood-painting, but if you have enough fire within yourself you'll shove enough into your volunteers and all will be grand. "Those who, penitent as he, still find the Christ beside them."

*AW3E—Vincent, ar. Riegger—"As it began to dawn"
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Vol. 45, Preludes, by Flor, Kolb, Krieger, Praetorius, Pachelbel, Tunder, Schildt—16 pages, hence quite brief pieces, all fine as studies for students, though a master colorist might make some of them interesting to the public.

Vol. 46, Charles John Stanley, Voluntaries 7 and 8; 16 pages, showing that a good Englishman took his job seriously even in the good old days. Again, service music of course and 't'would be a crime for an organist to be so stupid as to misuse them as recital materials. Isn't a church service as worthy a cause as an organ recital? We measure too much organ music by its suitability for our beloved recitals.

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■ Anthems for Lent ■

	ARRANGEMENTS AND OCTAVO NUMBER				
	SATB	SAB	SSA	SA	TTBB
Adoramus Te (Latin)— <i>Arr. by Noble Cain</i>	84230
All Glory, Laud and Honor— <i>Teschner-Cain</i>	81127	83159
Ave Verum Corpus (L & E)— <i>Byrd-Gore</i>	85501
Ave Verum Corpus (Latin)— <i>DesPres-Engel</i>	RB 1
Come Unto Me— <i>Hawley-Riegger</i>	84154
Come Unto Me— <i>Tschaikowsky-Riegger</i>	84085	89011	86021
Ecce Quomodo Moritur (Latin)— <i>Handl-Cain</i>	84229
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Hail Thou Once Despised Jesus— <i>Noble Cain</i>	84196
Into the Woods My Master Went— <i>Harry A. Sykes</i>	85028
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Jesus Comes Now— <i>Frances Williams</i>	84245
Jesus, I My Cross Have Taken— <i>Noble Cain</i>	84197
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Response No. 2 (My Soul is Sorrowful) (L)— <i>Palestrina-Cain</i>	85509
Response No. 3 (Behold, We See Him) (L)— <i>Palestrina-Cain</i>	85508
Ride On! Ride On!— <i>John Prindle Scott</i>	84012	88513	89009	86001	85001
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When I Survey The Wondrous Cross— <i>Mason-Harris</i>	84217

■ Easter Anthems ■

Alleluia, Alleluia (Resurrection)— <i>Noble Cain</i>	84193
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As It Began to Dawn— <i>Vincent-Riegger</i>	84145	88553	89082
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Christ Is Risen— <i>John Prindle Scott</i>	84014
Easter Dawn— <i>Flagler-Riegger</i>	84166	88560	89081
Easter Passacaglia (Ye Watchers and Ye Holy Ones)— <i>Wallingford Riegger</i>	84251	88551
Hallelujah, Christ Arose— <i>Leon F. Brown</i>	84275
He Is Not Here— <i>Frances Williams</i>	84187	89050
Lord Is Risen Indeed— <i>R. M. Stults</i>	84042
Now Let The Full-Toned Chorus— <i>Robert Bedell</i>	84247
O Day Of Light and Glory— <i>Carl F. Mueller</i>	84252	88552	89049	86026
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always be sung in the language used by the composers; the reviewer could start a good fight by giving but a very few of the reasons why such would be silly, to say the least.

STORY OF THE A. G. O.

A book by Samuel A. Baldwin

6x9. 80 pages. board-binding. Gray (price not indicated). The Guild in celebrating its first half-century wanted an adequate history written before such would be forever impossible, so a committee of eight was appointed with Mr. Baldwin its chairman and the history was published serially in *The Diapason*. It is here beautifully preserved in book form with brief prefatory and appendix materials. The book could be vastly longer but it was evidently determined to stay on the safe side; nothing but civil war could have resulted had anything like a detailed history been undertaken in anything less than a hundred such volumes instead of but one. Anyone seriously concerned with the organ world should have this book in his library, and breathe benedictions on Mr. Baldwin's head for the work he had to do and the splendid way he did it.

Some New Organ Music

Reviews by ROLAND DIGGLE, Mus.Doc.

H. Alexander Matthews (Ditson-Presser)

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A practical album of two- and three-page numbers on such tunes as St. Anne, Stuttgart, Duke Street, Martyn, Galilee, etc., first-rate, smooth, and effective writing. It is all fairly easy to play and comes off on a small instrument. As preludes or offertories where only a minute or two of music is needed, they are just the thing. I recommend them to you all.

Jaromir Weinberger (Gray)

Six Religious Preludes

This is an interesting suite of short pieces that can be used separately, in groups, or all together. I find them far more interesting than Bible Poems, published a year or more ago. They are not difficult but a fairly modern organ is required to do them full justice. As would be expected, they are orchestral in style and the registration will make or break them.

Flor Peeters (Gray)

Symphonic Fantasy

A ten-page number based on an Easter plainsong; I expect it will be played a great deal, as it is brilliant & effective

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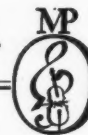
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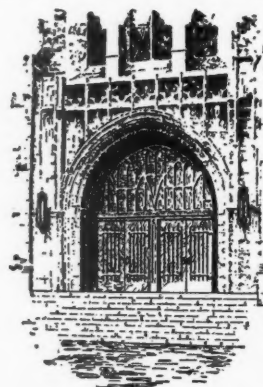
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without being too difficult. It is Op. 13, hence an early work, and contains far less ugly chords than his later things. It is more or less a rhapsody and if you feel it is on the long side, there are some cuts that may be made without spoiling it; I cut from the second bar, line two, page 8, to bar three, line three, page 10. It deserves your attention. While based on an Easter theme, it can be played at any time and will make a stunning recital number.

Veracini, ar. C. Black (Gray)

Largo Fsm

Veracini lived nearly 200 years ago; Mr. Black has arranged it effectively. It makes a splendid service prelude.

Bach, ar. Chambers (Novello-Gray)

Flocks May Graze in Tranquil Safety

This arrangement of the wellknown air is easier and more transparent than most transcriptions; it takes five pages and is done for a modest 2m instrument.

Basil Harwood (Novello-Gray)

A Quiet Voluntary for Evensong

A lovely four-page piece of meditative writing that makes us wish the Composer would give us another work on the lines of his splendid sonata. Introducing the tune "Vienna" ("Blest Creator of the light") it makes a first-rate evensong prelude.

Hendrik Andriessen (Marks)

Sonata da Chiesa

This Theme With Variations & Finale will make an excellent recital number or the Finale alone a stunning postlude for any festival service. The theme and five variations are not difficult and the toccata-like Finale only moderately so. Written some twenty years ago, it is little known here and will prove something of a novelty. I believe you will enjoy playing it.

Roland Diggle (Schubert)

Choralprelude on Racine

This tune of mine which appears in the new Episcopal Hymnal is sung to "Lord God of Hosts Whose mighty hand" (we also use it to "God of our fathers"). It is four pages and was written especially to be used as a postlude, or prelude, at a service when these hymns are sung. It is an easy, smooth-flowing piece of music as unpretentious as a five-cent cigar.

H. Alexander MATTHEWS

Meditation—Autumn Mood

C, 6p. me. (Elkan-Vogel, 90c). A dreamy sort of a thing that doesn't pan out to be a nightmare instead; it takes real imagination, not merely a technical urge, to create such music. Its harmonies are not by any means all consonances, but they are on the other hand not dissonant horrors. It's fanciful, a poem, a message in music; and if anyone needs a proof of the value of having at least a hundred voices in a modern organ, here's your proof. No pinched little two-penny organ can do this piece justice.

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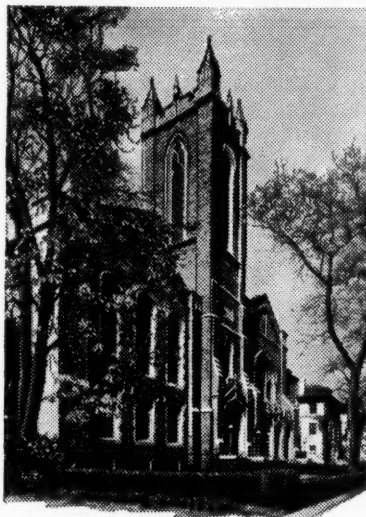
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more beautifully than any other is the music
of cathedral chimes from a church tower.

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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

● MUSIC REVIEWS

Before Composer:

A—Arrangement.
C—Chorus (for church).
C—Chorus (secular).
O—Oratorio-cantata-opera form
M—Men's voices.
W—Women's voices.
J—Junior choir.
3—Three-part, etc.
4—Partly 4-part plus, etc.
Mixed voices and straight 4-part if
not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A—Ascension. N—New Year.
C—Christmas. P—Palm Sunday.
E—Easter. S—Special.
G—Good Friday. T—Thanksgiving.
L—Lent.

After Title:

c. q. cq. qc.—Chorus, quartet, chorus
(preferred) or quartet, quartet
(preferred) or chorus.

s.a.t.b.h.l.m.—Soprano, alto, tenor,
bass, high-voice, low-voice, medium-
voice solos (or duets etc. if hyphen-
ated).

o.u.—Organ accompaniment, or un-
accompanied.

e.d.m.v.—Easy, difficult, moderately,
very.

3p.—3 pages, etc.

3-p.—3-part writing, etc.

Af.Bm.Cs.—A-flat, B-minor, C-sharp.

● INDEX OF ORGANS

a—Article.
b—Building photo.
c—Console photo.
d—Digest of detail of stoplist.
h—History of old organ.
m—Mechanism, pipework, or detail
photo.
p—Photo of case or auditorium.
s—Stoplist.

● INDEX OF PERSONALS

a—Article. m—Marriage.
b—Biography. n—Nativity.
c—Critique. o—Obituary.
h—Honors. p—Position change.
r—Review or detail of composition.
s—Special series of programs.
t—Tour of recitalist.
*—Photograph.

● PROGRAM COLUMNS

Key-letters hyphenated next after a
composer's name indicate publisher.
Instrumental music is listed with com-
poser's name first, vocal with title
first. T.A.O. assumes no responsibility
for spelling of unusual names.

Recitals: *Indicates recitalist gave
the builder credit on the printed
program; if used after the title of a
composition it indicates that a "solo-
ist" preceded that work; if used at
the beginning of any line it marks
the beginning of another program.

Services: *Indicates morning serv-
ice; also notes a church whose min-
ister includes his organist's name
along with his own on the calendar.
**Evening service or musicale.

...Obvious Abbreviations:

a—Alto solo. q—Quartet.
b—Bass solo. r—Response.
c—Chorus. s—Soprano.
d—Duet. t—Tenor.
h—Harp. u—Unaccompanied.
j—Junior choir. v—Violin.
m—Men's voices. w—Women's
off—Offertoire. voices.
o—Organ. 3p.—3 pages, etc.
p—Piano. 3-p.—3-part, etc.
Hyphenating denotes duets, etc.

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February, 1947

A Magnificent Pipe-Dream--& Good Luck!

By WILLIAM D. MITCHELL

A telephone engineer and former organist in his second organ venture

HAVING sold my 8-rank Estey two years ago and moved to Ridgewood, I have been spending most of my spare time on building a bigger & better (I hope) organ here. To get the record straight, that first organ in our Fair Lawn home had a 16' Bourdon in the Pedal, three 8' voices in the Great (Diapason, Melodia, Dulciana) and four voices in the Swell (Stopped Flute, Salicional, Oboe, and 4' Flute); there was only one borrow, to the Pedal. A church in Trenton is now using it.

My present project looks like a five-year job. So far I have been lucky in accumulating some pipes. I bought eight ranks from the Organ Service Co. in Omaha. Through my friend Al. Rienstra I bought all twenty ranks of the E. F. Walcker organ built in 1899 for Harry Payne Whitney's house in New York City; Mr. Rienstra bought that organ in 1942 for a church when the Whitney residence was torn down. The pipes had been packed in boxes and stored in the basement ever since, waiting the time when the church would spend the money for the necessary chests and action. I put in my bid and finally the church sold me the pipes for just what they had paid for them, \$400.

Through a want-adv. in The Diapason I acquired all the chests, relays, Tremulants, etc. from a Hillgreen-Lane organ, including a 49-note Deagan Harp, for \$225. These chests will need some releathering, but are otherwise in good condition; they will take care of about 24 ranks. I shall have to build or buy chests for eight more ranks, including a 3-rank mixture. I shall also have to build more relays to take care of additional ranks and provide for some unification.

The proposed stoplist started with a shotgun-marriage of the pipes and chests on hand, but it has been changing almost daily since. I attach a copy of the latest version, which will probably give you a hemorrhage, at the very least. However, bear in mind two things: 1. It is the result of an unbelievable amount of experimentation in actually fitting pipes to chests, revising rackboards, and considering limitations of ceiling heights; 2. I have shown much more borrowing than would be justified in a commercial organ, but I'm not trying to fool myself as to the size of the organ—I'm merely trying to make the available pipes, which are about all I can squeeze into the space, more playable.

For instance, I have the 8' Trombone and 4' Trumpet borrows on the Choir, not to ruin the Choir ensemble but to permit thumbing from the Great without coupling. I regard these borrows as selective couplers; in fact I seriously consider putting them on rocking-tablets above the top manual and treating them exactly as couplers. I probably won't do it be-

His first organ was factory-built but fitted to his home by his own labors; this second is an ambitious undertaking he will largely build for himself, and when he gets it done he'll have an organ even a millionaire might own with pride.

cause it might make too many couplers for one row.

From the economic angle, my situation is different from that of the organbuilder; a good part of the cost of these borrows is in the wiring and relay-work which consist largely of labor, and the labor I can perform for myself without cost—if I live long enough. Too little attention is given to space requirements; with building costs what they are today and are likely to remain for the next X years, every cubic foot of space in an organ chamber will be worth its weight in new-deal dollars.

For organ chambers I have already completed, externally, a 6' x 12' addition to my sunporch and plan to steal an equal amount from the latter to provide a Great & Choir chamber about 11' 6" square inside. I have removed the ceiling above this space, to get 30" more height at one side. I bought a swell-front 7' high by 12' wide, from which I must trim 3" from each end; this will give a tone opening practically the entire side of the chamber. The pipes will speak through this into what is left of the sunporch, thence at right-angles into the livingroom. I don't like this right-angle bend, but the livingroom is only 17' x 23' and there will be enough stuff there to be heard.



THE MITCHELL RESIDENCE
in Ridgewood, N.J., which will ultimately house a four-manual organ of
vaster proportions than that in any other building of
similar size in the known universe

Swell and Solo must go in the basement. If I put both in the main basement, little room will remain for my workshop and I will have to use such a large tone-opening in the livingroom floor that there will be little space left for rugs or furniture. So I have decided to excavate under the entire sunporch and put the Swell there; we can have a large tone-opening in that floor, with the swell-shades mounted horizontally just beneath. This opening will be directly in front of the Great & Choir opening and should give a good blending of the three divisions before the tone gets into the livingroom.

The Solo can then be treated similarly, with its tone-opening right in front of the door and window leading to the sunporch.

One of the important considerations affecting this layout is the matter of light. A disadvantage of my former layout

in Fair Lawn was that it left the livingroom rather dark. Here this consideration is even more important, since the house is surrounded by large oaktrees—34 to be exact, counting as far back as the garage. The branches have all been trimmed to a height of at least 25' but these trees are one of the outstanding beauties of this place and they keep our home about 10 degrees cooler in summer than the rest of the town.

This excavation business will set me back at least a year, since I can't afford to hire laborers for it. So far, with a small bit of help from my sons (the elder of whom is now in Germany with the U. S. army) I have removed 542 (count 'em) half-bushel baskets of hardpan and rocks and my guess is that there are at least 1500 more to go, plus a tricky underpinning and shoring job and a masonry job involving placing some 350 concrete blocks if I can get them, laying a concrete floor, and waterproofing the whole thing. This is a lot

Proposed for

RIDGEWOOD, N. J.
WM. D. MITCHELL RESIDENCE
Builder, Mr. Mitchell
To be completed, He's working hard
Stoplist, Mr. Mitchell
V-30. R-32. S-75. B-37. P-2211.
PEDAL 4": V-2. R-2. S-14.
Expressive (with Great & Choir)
32 Resultant
16 Lieblichgedeckt (L)
VIOLONBASS 56
8 Lieblichgedeckt (L)
Violonbass
VIOLONCELLO 61
Gemshorn (S)
4 Lieblichgedeckt (L)
Gemshorn (S)
III Cornet (G)
16 Trombone (L)
8 Trumpet (S)
4 Trumpet (S)
— Chimes (G)
Four prepared-for.
Lowest octave of 16' Violonbass is of 8' open pipes with separate rank of quints.
GREAT 4": V-7. R-9. S-11.
Expressive (with Choir)
8 PRINCIPAL 61
CONCERT FLUTE 61
VIOLA DA GAMBA 61
Violoncello (P)
Gemshorn (S)
4 DULCIANA 61
PRINCIPAL 61
Gemshorn (S)
2 SUPEROCTAVE 61
III CORNET 183
12-15-17
— CHIMES 25
Tremulant (straight)
Four prepared-for.

Mixture is of Walcker pipes, mild, and of broad scale; 17th is of Gemshorn pipes and top octave breaks back an octave.

SWELL 4"-6": V-9. R-9. S-16.

8 PRINCIPAL 73
BOURDON 73
Lieblichgedeckt (L)
GEMSHORN 85
SALICIONAL 73

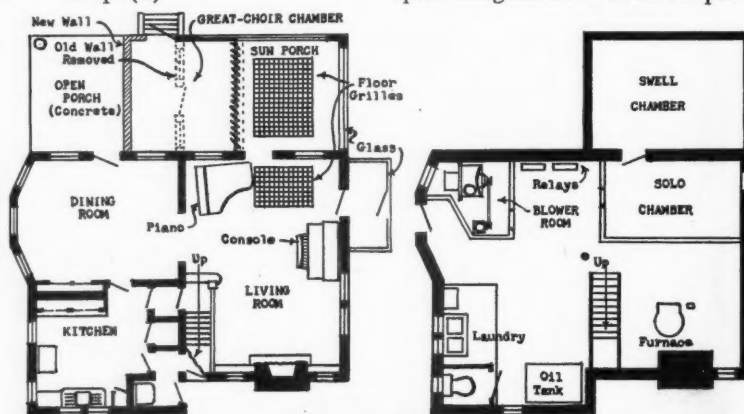
VOIX CELESTE tc 61
4 GEIGENPRIN. 73
Gemshorn
2 2/3 Gemshorn
2 Gemshorn
8 Trombone (L)
TRUMPET 73
OBOE 73
French Horn (L)
VOX HUMANA 73
4 Trumpet
Tremulant Vox
Tremulant
Three prepared-for.

CHOIR 6": V-7. R-7. S-17.
8 DIAPASON 73
MELODIA 73
Flauto Traverso tc
UNDA MARIS tc 61
4 OCTAVE 73
FL. TRAVERSO 73
FLUTE D'AMOUR 73
2 2/3 Flauto Traverso
2 Flauto Traverso
III Cornet (G)
8 Trombone (L)
French Horn (L)
CLARINET 73
Trumpet (S)
8 Harp (L)
Chimes (G)
4 Harp (L)

Tremulant
Two prepared-for
SOLO 4"-6": V-5. R-5. S-17.
8 STOPPED FLUTE 73
LIEB.GEDECKT 97
4 Flauto Traverso (C)
Lieblichgedeckt
2 2/3 Lieblichgedeckt
2 Lieblichgedeckt
16 TROMBONE 85
French Horn tc
8 Trombone
Trumpet (S)
ENGLISH HORN 73
FRENCH HORN 61
Vox Humana (S)
4 Trombone
8 HARP 49
Chimes (G)
4 Harp
Tremulant

One prepared-for.

Couplers and all the rest of it will be decided upon in due course through the passing years if Mrs. Mitchell doesn't decide to poison her husband and regain her home & peace of mind. But here indeed is a commendable big-scale plan for a residence organ. T.A.O.'s thanks to Mr. Mitchell for furnishing the drawing, photograph, stoplist, and comments. May the work speed along faster than he dare hope for.



THE MITCHELL FLOOR-PLANS

Mr. Mitchell not only had to rob Mrs. Mitchell of half her first-floor space but also radically changed the basement and almost dispensed with both laundry and furnace—for nothing else matters when an organ enthusiast starts ambitious plans.

to tackle as a spare-time job, more or less single-handed. In fact the magnitude of the job as a whole induced me to resign from my church where I had served the better part of three years. I spent some eighteen or twenty hours a week on that church job, which was about all I could spare; and I figured that if I kept on it would take me about 973 years to finish my organ.

I have made a start on the design of my console and have accumulated some materials, including the four manuals (minus springs and contacts) the three crescendo-pedals and the register-crescendo, all four with contacts. I have been having one heck of a time with the organ-supply houses, trying to find out what they can and cannot furnish, and when and at what price. You would hardly believe the amount of correspondence this entails. Instead of trying to buy the necessary parts to produce a top-resistance keytouch, I invented my own leverage system and have started to mass-produce the parts by the crudest kind of handwork with hacksaw and file.

Difficulties with my combination action too. A general piston for my organ will draw about 45 amperes for this part of the action alone, without counting any of the key-action, relay, or stop-action magnets. With any reasonably-sized generator I'm afraid the results would be like the classic story of the tugboat whistle that drew so much steam that the engines stopped.

I've searched in vain for a combination action complete with capture-system setter, so here again I have had to exercise the goose-grease which I use in lieu of brains and come up with a fantastic horse & buggy combination of tracker and electric action which, however, I believe I can build and which should work with reasonable speed and certainty without requiring piston-contacts capable of handling such huge currents. Conditions are such now that the design of a system depends on what can be found on the market. One of the largest hardware stores in New York City told me the other day their orders for ordinary machine-screws were then 55 weeks behind.

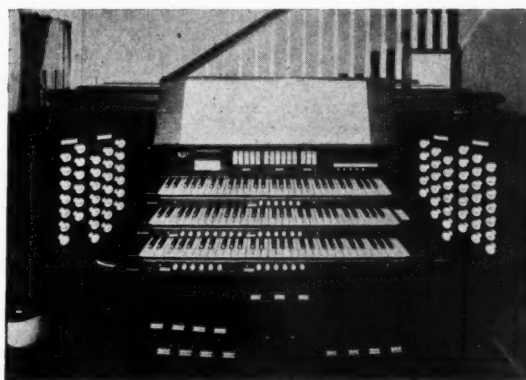
Other equipment obtained includes two more swell-fronts, a used Orgoblo (3 h.p., 3-phase, 10" rated static pressure which I plan to step down gradually in successive regulators) and one small concussion-bellows. I need two more medium-sized regulators if I am to have all offset bass chests on separate regulators, which I think would be worth while.

My eight Hillgreen-Lane ranks were voiced for 6" wind. The Trombone is a real 16' CCC, actually 17' 2" long and not mitered, with 7.5" diameter; the voicer thought enough of his work to stamp his name on the block—"W. M. Fletcher, Voicer." The Clarinet has good tone. Nux Vomica is hard to judge without hearing it on a chest. The 8' and 4' Diapasons I bought as 4' and 2', intending to add an 8', but they were of such good scale that I decided to move them down, adding an octave to each.

On each of my three main chests, one of the six ranks is for a small-scaled string starting at tenor-C; I therefore decided to get an Unda Maris or Aeoline t.c. for the Choir and a Voix Celeste t.c. for Swell. On the Great I have had to do some finagling with the Viola da Gamba, putting the lowest eight pipes on one of the offset bass chests and the remaining four on one of the pedal chests. I found the Pedal Violoncello of practically identical scale with the Great Viola, so I am planning to extend the Cello upward to 61 pipes, making the Viola the off-pitch Gamba Celeste. Dare I ask what you think of this?

I have sent my Trombone, Trumpet, and Oboe back to their maker to be revoiced and I'm hoping also that I can get the desired extensions (the Walcker ranks are 56-note but I want my Great to be 61, Swell and Choir 73, since my chests go that far) and the other four ranks contemplated—French Horn, English Horn, Voix Celeste, and Unda Maris or Aeoline.

I realize of course that my stoplist will probably not be



NEED NOT BE SMALL
Frank P. Dahlstrom's Moller organ in his Woodbridge, Conn., residence shows that residences can easily house fair-sized organs; pipework here is on Mr. Dahlstrom's right as he plays, speaking through grille-work covering an entire wall of the room.

even my own ultimate ideal, so I have provided for a dozen or more additions, as noted. I have in mind adding a 16' Pedal Bourdon; I would prefer a soft 16' Diapason if I had room enough. Some day I'll try for a 32' Lieblich—if there is such an animal and if I can find the space. In the meantime I may experiment with a 32' Resultant.

My main chests are Hillgreen-Lane straight chests, operated by transverse wires, exactly as shown on p.298 of Dr. Barnes' third edition. Great, Swell, and Choir are 6-rank chests and there is a 2-rank chest, formerly for Swell reeds, which I plan to use for a Stopped Flute and English Horn on the Solo. As far as I can figure out, there is no way of unifying, duplexing, or otherwise borrowing any of the voices on these straight chests. This, according to the purists, should be a tremendous advantage, but I have other ideas. These chests are compactly built and it was only by considerable juggling, including grooving-off for quite a few pipes, that I was able to arrive at any half-way reasonable distribution of the pipes at all. At any rate, twenty of my twenty-seven manual stops are straight voices, which should, but probably won't, satisfy said purists.

The unified Flauto Traverso was more or less an after-thought; I had it left over and since it was of very narrow scale (middle-C is about 2' long, 1" square) I figured I could build a small unit chest and suspend it above the Great or Choir key-action, which projects to one side of the chest proper (Barnes, p.298). I may replace it later with a Dulciana or suchlike, t.c.; there would be no room for anything larger.

Perforce the Pedal Violonbass and Violoncello, also the Gamba and Dulciana, must go into the Great-Choir chamber, because of the extra ceiling-height there; if I hold out long enough to dig my Swell chamber down to 9' it will give me considerable freedom with the Swell; otherwise I may have to put a lot of the long ones to sleep in horizontal beds.

The supply situation is tight now, so I'm afraid I'm stuck with the pipes I have, although I shall make an effort to get a Gemshorn unit for the Swell. Assuming I can get it in time, I've revised my stoplist accordingly. I would not want anyone to criticize this stoplist without first considering the many limitations facing me; anyway I'm building it for myself, not for my critics.

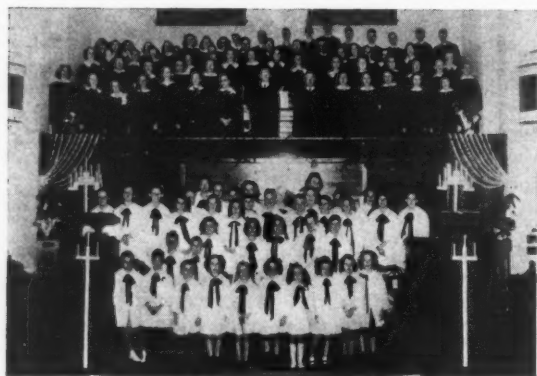
I insulated the new walls with mineral wool, covering that with sheet-rock. I'm putting balsam-wool between the ceiling joists; it's lighter than mineral wool, easier to install overhead, and supposed to be better insulation even though only half as thick.

In a unified organ such as this, I have not wanted the couplers to affect all stops in the normal manner, so after considerable thought I came up with a compromise. At present I plan to have the normal two-section 8' couplers affect

all stops of all pitches but not affect percussion; and then have the 16' and 4' couplers affect only the 8' stops of unified voices. In order to accomplish this compromise it will be necessary merely to divide the relay for each division into two parts, one of which would be operated only by unison couplers and would serve mainly the off-unisons, including mixtures and mutations; and the other would be operated by all 16-8-4 couplers and would serve the main straight chests in each division plus the 8' borrows of the unified voices. This sounds complicated and it is, but it should not cost any more than the normal wiring. I figure that for the key-action alone, without counting stop or combination actions, I will have to make about 13,500 soldered connections.

I don't suppose anyone else would be quite crazy enough to tackle a job of this size as a spare-time project, single-handed; nor try to crowd so much organ into such a small house.

[T.A.O. made some drastic suggestions to Mr. Mitchell by way of keeping peace in the family while allowing the organ to overrun the whole house, and to this Norman H. Taylor replied: "First, as to shooting Mrs. M., that's out; she is as fine as they make 'em and fed me royally on my visit to Ridgewood. The house is a large one, occupying two acres of ground. Mr. Mitchell has torn it apart and parts of the organ now occupy the garage, the basement, the sunporch, the front parlor, the upstairs bedrooms, and, I think, the bathroom. The blower infests the basement and the oil tank has been moved to make way for it. He has invented a tracker touch and is making it himself for each of the four rows of keys. The main trouble for some men, how to properly handle electric current, will be no problem for him; he is well posted in such matters through his connection here with the American Tel. & Tel. Co." with which company Mr. Taylor is also connected.]



CENTRAL CHRISTIAN, ARKANSAS CITY
members of the five choirs grouped for a photograph in a city of some twelve thousand population that maintains similar multiple-choirs in all four of its leading churches; Emmet Smith, organist.

Multiple Choirs in Arkansas City

By EMMET SMITH, Central Christian Church

The people of Arkansas City, Kansas, have taken pride in their choirs for many years. Each of the four leading churches has from three to five choirs. The management of the choirs is similar in all the churches.

In Central Christian the children's training begins in Sunday-school music before the child is old enough for the children's choir. When he is considered ready, he is given a place in the choir. Rehearsals are as regular and important as school work. This program has been in use so long that it is considered an honor to be a member; the child grows up in choir habits that are a credit to the church.

Three competent directors are hired to handle the five choirs, which assist in the service each & every Sunday. The young chorister is not made to feel he is for show only on special occasions; he is made to feel he contributes to the service and leadership of the congregation. Choristers are

promoted from choir to choir so that the three older choirs profit greatly from the training given the members throughout their five years of regular rehearsals.

The adult choir occupies the chancel, the young people's & children's choirs are in the east balcony, and the junior & youth choirs in the west. For the photograph all were moved as shown, for obvious reasons.

Honor pins are awarded choristers for excellent attendance records and are highly prized. The morning services average 125 choristers each Sunday. If a choir has only one response to sing, it sings with the same carefulness as it would an anthem, not as an apology. Each choir has its own sponsors to help with robing, parties, and other matters. The organist rehearses with all the choirs at five separate rehearsals a week, at piano and organ. Our organ is a 2m Reuter installed in 1938.

WEDDING-MUSIC PROBLEMS

Reported by J. Clarendon McClure

Christ Episcopal, Mobile, Alabama

Over a long term of years I have had many requests for many kinds of organ music at many kinds of weddings. A request in my early days was for General Grant's Grand March—and the prospective bridegroom gave me a \$5.00 retainer-fee to clinch the bargain.

Having served mostly in the Episcopal church, I have had to get hard-boiled about secular music; today we permit only such vocal music as has its text taken from the Bible, prayerbook, or hymnal. This circumscribes us to a small selection. I make a plea to composers for more settings of suitable wedding texts.

We have outgrown the hackneyed banal tunes such as "O promise me," "I love you truly," and all that, some of them even offensive in their texts, so I usually prepare an antenuptial program of music such as:

Bach, My Heart Ever Faithful
Debussy, Romance
Goldmark, Bridal Song
Hollins, Benediction Nuptiale
Lemare, Serenade
Schumann, Abendlied
Stebbins, Song of Joy
Wolstenholme, Question & Answer

And during the ceremony, unless otherwise requested, I play the Nocturne from Mendelssohn's Midsummer Night's Dream. To my way of thinking, these numbers are decidedly more dignified and timely.

When an intimate friend requests my services, they are gratis; but the laborer is surely worthy of his hire, so my fee is usually \$25.00 for a wedding with rehearsal, \$15.00 when there is no rehearsal. When one considers the amounts spent on a big church wedding, the music, a most important part, should command a fee commensurate with the money spent on the other features.

ANOTHER WEDDING-MUSIC METHOD

Reported by Walter Lindsay of Philadelphia

It might not be out of the way to speak of something I do along the line of wedding music. If a prominent and hard-working member of the choir is being married, I have in many cases written a little organ piece for the ceremony. These are melodious trifles—not at all the sort of thing the world will not willingly let die—but pleasing. And the compliment is always appreciated even beyond the work involved.

One of these pieces, introducing the wedding hymn, "O perfect love," became quite popular, and other organists borrowed it; it was even taken to New York on one occasion. I remember that years ago one of the soloists in my quartet said, "If there's one thing a woman appreciates, it's a little attention." A little music especially written for her wedding may produce a lasting impression in the bride's heart.

SAN FRANCISCO, CALIF.

St. MARK's Lutheran

M. P. Moller Inc.

Installed, January 1947

Organist, Richard I. Purvis

V-22. R-24. S-34. B-11. P-1619.

PEDAL: V-2. R-2. S-9.

16 DIAPASON 30 56m

BOURDON 56w

Lieblichgedeckt (S)

8 Diapason

Bourdon

Lieblichgedeckt (S)

4 Diapason

Bourdon

16 Trompette (S)

One prepared-for.

GREAT: V-5. R-5. S-7.

8 DIAPASON 44 19h 61m

HOHLFLOETE 85ow

4 OCTAVE 57 19h 61s

Hohlfloete

2 2/3 TWELFTH 64 61s

2 FIFTEENTH 68 61s

— CHIMES 25t

Hohlfloete Tremulant

One prepared-for.

SWELL: V-9. R-11. S-10.

8 GEIGENPRIN. 47 73m

LIEB.GEDECKT 73w

SALICIONAL 58 73m

VOIX CELESTE 58 49

4 GEIGENOCTAV 60 73s

FLUTE 62 h 73s

III PLEIN-JEU 183s

15-19-22

16 Oboe tc

8 TROMPETTE 85mr16'

4.5"s 6"w

OBOE 3.5"s 6"w 73mr

Tremulant

Two prepared-for.

CHOIR 4": V-6. R-6. S-8.

8 GEMSHORN 52 1/3t 73m

G. CELESTE tc 52 1/3t 61s

CONCERT FLUTE 73w

4 ROHRFLOETE 73w

2 2/3 NASARD 74 70s

2 Nasard

1 3/5 Nasard

8 CLARINET 1.5" 73mr

Tremulant

Two prepared-for.

COUPLERS 22:

Ped.: G. S-8-4. C-8-4.

Gt.: G-16-4. S-16-8-4. C-16-8-4.

Sw.: S-16-8-4.

Ch.: S-16-8-4. C-16-8-4.

Combons 30: P-6. G-6. S-6. C-6.

Tutti-6.

Crescendos 3: S. C. Register.

Reversibles 4: G-P. S-P. C-P.

Full-Organ.

Cancels 1: Tutti.

Percussion: Deagan, G to G.

Blower: 5 h.p.

Wind: Pedal 4" and 6", Great 3.5" and 4", Swell 4" and 6".

Readers will note that some important details are given—scales, halving-ratio, tapering. If these details are

bothersome, just ignore them entirely and no harm done; if their manner of abbreviated presentation here is still a mystery, its full explanation will be found on January p.35.

THE
AMERICAN
ORGANIST

TOWANDA, PENNA.

FIRST METHODIST

M. P. Moller Inc.

Organist, Frank A. Bartlett

First recital, Nov. 4, 1946

Recitalist, Gordon E. Young

V-16. R-17. S-46. B-29. P-1236.

PEDAL: V-1. R-1. S-11.

32 Resultant

16 BOURDON 44

Robrbordun (S)

Gemshorn (G)

8 Bourdon

Robrbordun (S)

Gemshorn (G)

4 Robrbordun (S)

Gemshorn (G)

16 Trumpet (S)

8 Trumpet (S)

GREAT: V-4. R-4. S-10.

Expressive (with Choir)

8 DIAPASON 61

FLUTE h 85

GEMSHORN 97m16'

4 OCTAVE 73

Flute h

Gemshorn

2 2/3 Gemshorn

2 Gemshorn

1 3/5 Gemshorn

— CHIMES 21

Tremulant

SWELL: V-8. R-9. S-14.

16 ROHRFLOETE 97

8 GEIGEN-DIAPASON 73

Robrfloete

SALICIONAL 73

VOIX CELESTE 61

4 GEIGENOCTAV 73

Robrfloete

2 2/3 Robrfloete

2 Robrfloete

II MIXTURE 122

16 Trumpet

8 TRUMPET 85r16'

VOX HUMANA 61

4 Trumpet

Tremulant

CHOIR: V-3. R-3. S-11.

16 Dulciana tc

8 Harmonic Flute (G)

VIOLA 73

Gemshorn (G)

DULCIANA 85

4 Harmonic Flute (G)

Gemshorn (G)

Dulciana

2 2/3 Dulciana

2 Dulciana

8 CLARINET 73

Tremulant

COUPLERS 24:

Ped.: G-8-4. S-8-4. C-8-4.

Gt.: G-16-8-4. S-16-8-4. C-16-8-4.

Sw.: S-16-8-4.

Ch.: S-16-8-4. C-16-8-4.

Combons 31: P-5. G-5. S-5. C-5.

Couplers-3. Tutti-8.

Crescendos 3: GC. S. Register.

Reversibles 4: G-P. S-P. C-P. Full-

Organ.

Cancels 1: Tutti.

This organ is notable partly because it's a 3m in a small town of but 5000 inhabitants. Church was built in 1897 and had a 2m tracker whose pipework was melted down; present organ is entirely new. This was Mr. Young's recital:

Bach, Toccata & Fugue Dm

Suite in D: Air

Bonnet, Concert Variations

Young, Nettleton Fantasy

Yon, Primitive Organ

Schubert, Ave Maria

Mulet, Carillon-Sortie

Weaver, Squirrel

McAmis, Dreams

Widor, 5: Toccata

And with such a program the audience certainly must have been glad it paid the money to buy the new organ, for it had music it could understand and enjoy.

For the clerical powwow over the organ Mr. Bartlett played:

Bach, Three Choralpreludes

Boellmann, Chorale; Prayer.

Schubert, Ave Maria

Bach, Sinfonia; Fugue Ef.

Says Mr. Bartlett: "After having played the instrument for some weeks many combinations have been worked out to good advantage, which would not be possible if the same money & space had been allotted to a straight organ.

"Swell 16' Flute and 8' string played at 4' gives a 4' string which would be out of the question in a small organ. The 4' Trumpet borrow tops off the Geigen chorus at 8-4-mixture better than the 8' Trumpet, while the latter is useful in full-organ. A small job again would not have a 4' reed.

"Many uses are found for the various extended ranks as independent stops. Choir 8' Flute and 4' Dulciana are fine; Swell Celeste and 4' Flute are also fine. So also is the Pedal borrow of the Great Gemshorn at 16-8-4. I recently played the Bach Our Father with this combination and I had all straight voices on the manuals with no dead notes. Is not this an argument in favor of unification in small jobs?

"One will notice that all the big work is straight, so that holes in the softer work do not show up. I do not argue against straight work, but where money & space are limited, reasonable unification has merit."

Christmas Services in Montreal

By WILLIAM A. GOLDSWORTHY

Lately retired from the organbench to spend his time in composition

WE spent Christmas in Montreal. We wanted to get away from madly-shopping New York, and find some place where the Coming of the Babe was the spirit of Christmas. Should we go to Quebec, French in feeling, or Halifax, British to the core? Our choice was Montreal, where both elements exist, and where about the only time they sense themselves in agreement is at Christmas.

Christmas eve we joined the throng of ten thousand who went to Notre Dame. And they were there for adoration, not a performance. Notre Dame is called the largest church on the continent. It may not be the largest building, but it certainly seats the most people. There are two tremendous galleries in addition to a great ground floor. Five thousand were seated, and another five thousand remained standing during the entire two-hour service.

Before the mass began, we saw a tired woman sitting on the edge of the *creche*. It did not seem sacrilege; the Child belonged to her, and she was weary of standing.

An interesting aside: At the door we asked a question in English, of the young man stationed there. He promptly asked us to speak French.

At 11:45 the singers entered the large choir gallery at the rear of the church, first the boys, wearing red cassocks, white cottas, and red bow-ties, younger boys than we use, ranging from eight to twelve (not more than twelve), and eighty strong; then came the men, thirty-five basses and tenors. The organist, Benoit Poirier, began playing at midnight. Imagine our surprise when we heard, with practically full-organ, Elgar's *Pomp & Circumstance*. The explanation came as we perceived the two pews reserved in the center of the church, for state functionaries. The Premier of Quebec sat alone in one; three church wardens sat behind him.

The service began with the procession of acolytes (sixty in all) seminarians and clergy, headed by a verger in medieval costume. Immediately they were in the sanctuary, the French favorite, Adam's "O holy night," was sung in an arrangement using a tenor and the boys as soloists. The mass was a potpourri (as the organist described it): a "Kyrie and Agnus Dei" of Franck, "Gloria and Sanctus" of Rousseau, and a "Credo" of Cherubini, a service with some quite strong passages, others not so interesting, but with enough polyphony to keep it from becoming monotonous. To me, however, the arresting feature of it was that those ten-year-old boys sang entirely from memory; and if there were any slips, they were to be attributed to the men, not the boys. The men sang the Psalms, and responses; and the plainsong there fitted perfectly with the polyphony of the rest of the mass.

As the service went on and on, a peculiar religious fervor seemed to possess both the celebrant and the choir, and communicated itself to the great congregation. One sensed a vast spiritual aura rising, and enveloping us all. It was so real that it could almost be seen in the vaulting. Any lapses in the performance, any disturbances on the part of the less cultured of the congregation, were effaced by the consciousness that the Babe was actually there.

It was 1:15 before the communicants came to the altar rail (imagine some of our crack choirs' singing steadily for nearly two hours). The medieval verger then marched with dignity down to the state pews and escorted the officials to the rail where they were solemnly given communion. (Thus once again, the Church reminded the State of the true source of Authority and Power.) As the functionaries resumed their pews, the great waiting crowd surged forward in a silent mass. At least half of them had stood for more than two hours to receive this communion. It was their great Christmas Gift.

In these solid French folk there were no intellectual doubts, no sophisticated arguments, merely a deep Knowing of the fact of the Great Miracle. For three-quarters of an hour, six priests gave the communion, rapidly, but with no sense of hurry, and in a manner to make each communicant feel that he alone was receiving. We estimated that at least five thousand received.

During this time, the organist and the choir alternated, presenting old French noels of all types. Some were very simple indeed, and it pleased (not shocked) us to hear people around us humming quietly with the choir.

We left for our hotel about 2:00 a.m. with very warm hearts.

Credit for this great religious experience should go to two men.

Guillaume Dupuis, the director, kept the tremendous program moving with spirit and authority; and when one considers the untrained and volunteer quality of his men, and the extreme youth of his boys, the difficulties he had to overcome made his achievement truly amazing. This is the only choir in which I have seen justification for separate conductor and organist. The latter, Mr. Poirier, complements Mr. Dupuis completely. Two hours of practically all-music make great demands on the versatility of any man. Mr. Poirier cannot see the altar; he can hardly hear the celebrant; yet there is no hesitation on his part. He is a delightful accompanist. Any threat of sagging found quick, quiet support in the organ. And he followed direction perfectly. I would, moreover, that some of our organists who have large instruments could learn his restraint.



Next morning (Christmas) we attended Christ Church Cathedral where at 11:00 the communion service was celebrated with the quiet dignity and understatement characteristic of the British. The Lord Bishop preached, but that did not deter us from going; we realized the Canadians will accept a Bishop who can preach—which of course is contrary to our American tradition.

The sermon was excellent, and the celebration by the dean was a model of conciseness and dignity.

Dr. Whitehead gave us a service that could be a lesson to our directors. He never forgot that the congregation was there, but preferably not for a long service. So we had the Summary of the Law, with short response, chanted creed, Ireland's "Sanctus," no "Agnus Dei," and a chanted "Gloria." The anthem, two stanzas of Praetorius' "Lo how a Rose," was sung before the sermon. For the offertory the choir and congregation sang heartily three carols from the Oxford Carol Book. Would that our hymnal-makers had used some of these settings instead of the moderns they inserted. During the receiving of the communion Dr. Whitehead and the choir gave us more lovely carols, interspersed with short improvisations that wove them together. (T.S.B. would have enjoyed that.)

After the recessional, Dr. Whitehead again improvised softly and we were able to keep the feeling of reverent joy which the service had given us. We were grateful that here was an organist of sensitivity, instead of the performer blaring out, on full-organ, one of our French modernities. Indeed his service throughout was wholly satisfying. One felt that he too, in spite of all our current complexities and uncertainties, had dedicated this day to the happiness and adoration for which alone it is given.

And now a practical conclusion: Both these choirs are volunteer; all the performers work under many difficulties. Yet a high standard is reached and maintained. We shall go again to Montreal.

EDITORIAL COMMENTS

AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ

Beginning with Ecclesiastes

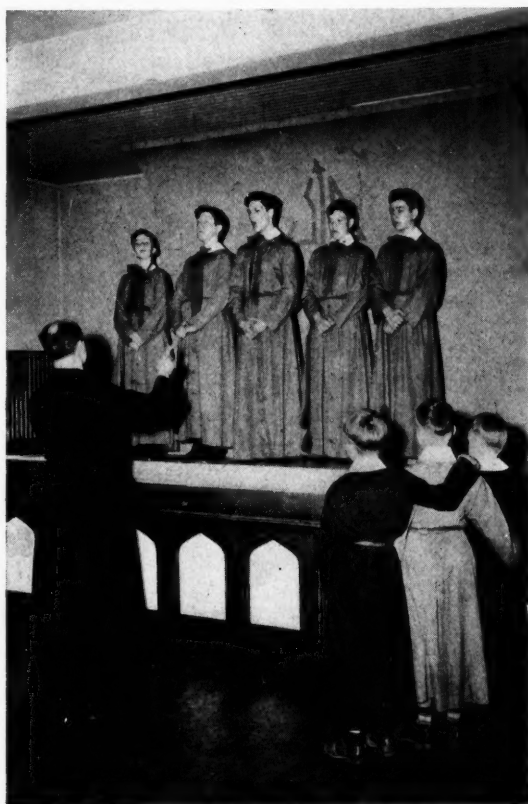
ALL a fool knows is how to do wrong," said that quaint old character who wrote Ecclesiastes. Mr. Harry F. Byrd writing in the Redbook tells what the fools have been doing in Washington—at your expense and mine:

"In 1935 there were 719,440 federal employees; today there are almost 3,000,000. In 1935 there were approximately 190 federal agencies; today there are approximately 1,150. In 1935 the annual federal payroll for civilian employees amounted to \$1,361,000,000.00; today the same payroll amounts to nearly \$8,000,000,000.00."

The new-deal hoodlums thought the nation could squander its way out of a mud-hole.

"All a fool knows is how to do wrong."

Electrotones belong to the organ world not because they sound like an organ but because it takes an organist to play them. Any man who thinks an electrotone sounds like an organ must be dull of hearing. I appreciate the letters received from those whom I asked four months ago for their opinion on accepting electrotone advertising in these pages; every person asked, replied. Thanks.



SING, YOU SINNERS! No. 1
G. M. Nichols lines up a few of his boys before a "soundingboard to pick the flaws from their growing voices" as a part of their rigid training in St. Mary's Episcopal, High Point, N.C.

Our advertisement in the January issue explains the change of attitude. The manufacturers of electrotones, if honest, have a right to the privilege of presenting their side of their inventions to the world of the organ. Personally I think their first interest is either in making easy money quickly or in experimenting just for the fun of it in electronics. Electronic devices can do strange and useful things. Radar has saved and will continue to save countless lives. In the Pennsylvania Railroad station in our City an electronic device opens the door for you and all you have to do is to walk right ahead without too much astonishment.

Dr. Boner's scientific analysis of tone proves some things beyond doubt, but others are possibly beyond proof. For example, Dr. Boner can use his machines to tell what is in a tone with fair accuracy and those components can then be artificially reproduced and combined, but they still won't duplicate the original tone. It's much like an egg. We can break the shell and analyze both shell and content, but only a hen can put the stuff together and make an egg.

And so with the organ, only a well-made and well-voiced aggregation of pipes can produce organ tone. Its closest possible imitative approach thus far has been developed not by the electrotone hopefuls but by phonograph companies; yet no man in his right mind ever would offer a purchaser a phonograph record and say Here, it's an organ.

To these pages the name is vital. As our advertisement states, the fact that ignorant and careless people talk glibly about "reed organs" or "parlor organs" or "mouth organs" is of no concern; we do not follow the habits of ignorant or careless people.

But because of the replies received to our questions, we at last will permit an electrotone to be advertised in these pages and even called an "electronic organ" if anyone wants to so advertise it, but in doing so he may not in his advertising text call the organ a "pipe organ" or a "conventional organ" or any other kind of an organ. It's an organ; that's all.

In the text pages the correct names will be used invariably. This two-faced policy is hardly contrary to present practise anyway, for our advertisements often reflect enthusiasm that is not at all echoed in the text pages and nobody wants it to be. An electrotone's first & unchallenged asset is its complete portability; its second is cheapness. On the first point no organ ever can compete; on the second point, if America comes to its senses again, several of our organbuilders can produce small church organs for as little as fifteen hundred dollars or less.

In order to make sure all over again that I knew what I was talking about, I spent five of my 1946 Sundays trying to hear two types of electrotones in actual church-service use and I never heard anything in music more atrocious than what those Sundays produced. Then I called it my duty to go and hear the smallest organ I could find anywhere in a church. The one I selected probably has three voices, unified. It was real organ-tone, thoroughly churchly, with no trace of jazz or hoot anywhere from pianissimo to fortissimo. Such a small organ to a church, even one ignorant of music values, would be worth ten thousand dollars compared to any of the electrotones I had to listen to, at the probable twelve hundred the churches had to pay for them. And I reversed my opinion again by deciding I had abundant proof that even a piano

in a church service would be less of a devil-made voice than these electrotones were as they were used.

Now don't blame that on the electrotones; it was partly the fault of the players. Possibly largely. You can tune up your radio and produce a horror of tone that will drive you to drink; you produce the very same result in the only electrotones I know about on the market today if they are played loudly. They must be played loudly at times in a service, but a tone-conscious organist owes it to his soul, not to mention the souls of his congregation, to make those loud moments as infrequent and brief as possible. With such limitations, my original notion still holds, that the electrotone can be a substitute until the church gets enough money to buy an organ.

I've lost trace now but I believe it was Mr. Donald D. Kettring who mentioned the lengths of hymns in one of his discussions in the calendar of his church; he suggested various devices by which the organist might vary the accompaniment or the manner of singing and thus save a hopelessly long-winded hymn-text from the bad odor it deserves. The obvious direct cure is merely to omit the unwanted stanzas.

I decided to check my Episcopal hymnal and see just how long the hymns were, and I found

- 10 hymns of 2 stanzas each,
- 89 of 3 stanzas each,
- 172 of 4 stanzas,
- 137 of 5,
- 100 of 6,
- 27 of 7 stanzas,
- 8 hymns of 8 stanzas each,
- 4 of 9 stanzas,
- 3 of 10 stanzas,

and one hymn each of 11, 13, 15, 17, 19, 20, 21, 24, and 26 stanzas, believe it or not. This hymnal has 561 hymns; my figures total 563, so I made two errors somewhere.

Some of these hymns are of the quick four-line type, but others, all too many, are of the six-line and eight-line variety. Can anything in a public service in which the public itself is expected to participate be more horrible than singing as many as five tedious stanzas of one and the same hymn?

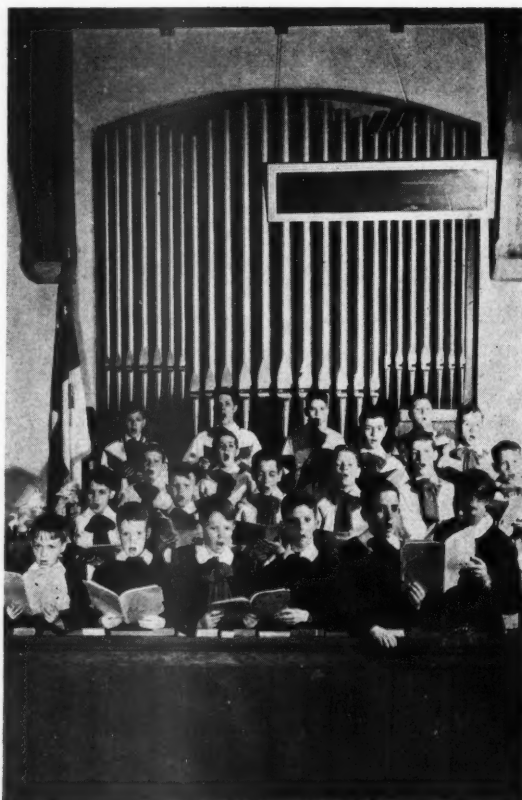
Don't mess with the accompanying or interpreting of a congregational hymn to save it from the perdition to which its length automatically consigns it. In the good old days congregations had nothing better to do than sit in church for half a Sunday, so the hymn-text writers waxed verbose. Never under any circumstances sing more than four stanzas of any four-line hymn, nor more than three of any six or eight-line text. Knowing preachers as I do, you'll promptly get fired if you don't somehow first persuade him that this is the sensible thing to do. If you have difficulty, pass the word quietly around to your choristers to sing three or four stanzas and thereafter yawn. Or go out the side door for a smoke. Far better to drive some preachers crazy than to continue to drive congregations away at the rate we've been doing during the past two decades.—T.S.B.

Arthur Poister Plays Bach

Review by WILLIAM A. GOLDSWORTHY

A Bach recital is generally something to approach with fear & trembling, and I confess to a little anticipation of boredom as some of us went from the Guild council meeting Dec. 31 to hear Mr. Poister play in the Central Presbyterian. But glory be, it was not to be! We heard a recital that was a joy. The only fly in the ointment was an out-of-tune organ with a few bad notes in the reeds and some mixture-work that was definitely off pitch. But they troubled Mr. Poister not at all.

First, he had built up a finely-contrasted program. His use of the E-Flat Prelude to open the program, reserving the



SING, YOU SINNERS! No. 2
"There's not a loafer in the crowd," says Mr. Nichols, their organist, but the "boys did not know how to pose prettily for a front-on view." They are facing across the chancel toward the console.

Fugue for the finale, was a case in point. The whole program: Prelude Ef, Chorale & Eight Variations on O God, Toccata F, Lord Jesus Christ, We All Believe, O Lamb of God, Concerto 2 from Vivaldi, and Fugue Ef.

The things that shone through his playing were strength and rhythm—sturdy rhythm. Also a fine sense of color. This was evidenced in his treatment of two of the chorales. The line was always clearly brought out; he never allowed himself to be hurried. His opening of the St. Anne Fugue was slow, but the way he wove the voices was a joy to hear.

He is a sensitive, intelligent artist. These characteristics were noted throughout. He did nothing for which he did not have a reason. Nothing flamboyant in his playing. I imagine he has no use for sensation. Just Bach in all his moods. In contrast to the feeling of excitement which some players create in me, here was the quiet restful glow of content. A fine program, a great artist.

A GOOD OLD ORGAN

Reported by Charles H. Finney of Houghton College

On the first trip by our college choir I had the pleasure of assisting as solo organist and came across two old organs, one of 1895 with average tone, the other a glorious old Hook of 1855 in the Methodist Church, Geneseo, N.Y. There were many mechanical inconveniences, such as the hook-down swell-lever, octave & a half pedal compass, and short-range registers, but the tone of the individual voices was fine. All five Swell registers quit at tenor-F, top note G, excepting the Stopped Flute Base—and it was incorrectly called 'Diapason' just as it was 'Base.' Particularly fine were the Great registers above the unison—Principal, Twelfth, Fifteenth—which gave a splendid, bright ensemble. Thank heaven some of our builders are reviving this glorious tone today.

Salary Percentages: No. 12

Final answers to a suggestion on December 1944 page 304

New York City: Total budget \$11,000.; to missions \$2,130. or 19%, to clergy \$4,000. or 36%, to all music \$1,400. or 13%, of which the organist receives \$1,200. or 11%. \$200. is allowed for music & maintenance of organ. The sexton gets \$1,500. The minister received \$300. additional for "travel expenses" last year.

New York City: Total budget \$12,000.; to missions \$1,150. or 9%, to clergy \$5,000. or 45%, to all music \$1,310. or 12%, of which the organist's share is not indicated though organ maintenance takes \$110. Sexton gets \$1,100. and a former minister receives a pension of \$1,200.

South Central: Total budget \$19,000.; to missions \$3,140. or 16%, to all clergy \$7,440. or 39% of which the minister receives \$4,500. or 24% of the total, to church secretary \$1,380. or 7%, to all music \$2,000. or 10%, presumably the organist receiving virtually all of that amount. Sexton gets \$1,300.

Pennsylvania: Total budget \$55,000.; to missions \$8,070. or 15%, to all clergy \$15,100. or 30% with an added \$1,800. pension to a former minister, to all music \$5,300. or 10% and it's impossible to guess whether the organist's salary comes from this amount or from the lump-sum of \$13,231. assigned blankly to "salaries."

South Eastern: Total budget \$98,000.; to missions \$25,000. or 25%, to minister \$8,000. or 8%, to all music \$7,200. or 7% of which the organist receives \$3,000. or 3%. There is an operating-expenses fund which provides money for choir robes, new music, etc.; six of the choristers are paid \$3,900. and organ maintenance takes \$150. "As I sit doctoring myself for poison ivy I find myself in the mood for figuring out once & for all how our church percentages stack up. They are very interesting, and I'm not too displeased. The Church has always had a quartet choir but I represent the beginnings of a fulltime church musician, in the second half of my first year. The adult choristers number 60 and we have plans under way for four junior choirs, a men's chorus, and a women's choir; I have no outside job beside the church work. No one need apply for the job!"

New York City: Riverside Church has announced a 1947 budget of \$171,700., according to a newspaper report; these pages some time ago gave Riverside's budget as \$373,000. We believe the discrepancy comes through the benevolent funds which are quite enormous and that the smaller figure given as the 1947 budget is merely the running expenses of the Church itself.

"You might be interested in our Church," writes a Canadian organist. "My salary is supposed to be \$500. a year; monthly stipend is \$41.66 so I come out eight cents short at the end of the year. However, when I was married after being here less than two years they gave me a \$25. check, so I can't kick too much. Some \$7. or \$8. extra is provided for a substitute during my month's holiday. My salary comes between 9% and 10% of the total budget.

"When they were putting away a goodly sum towards the future I insisted that they break the previous record of \$10. a year for choir music, on the plea that if they wish a choir they must have plenty of new music. So I order all I dare. Result, \$38. plus for last year.

"Your questionnaire gave me an idea and I intend putting one to each individual choir member, to find out why they belong and are regular attenders of this volunteer organization. Most choirs in our Canadian churches are strictly volunteer. The larger city churches have four paid soloists; pay ranges from \$2.00 a Sunday to \$25.00 a month, according to my association with Winnipeg churches."

The Choral Conductors Guild of Southern California reports a survey of 115 churches and finds that sextons' salaries average 36% of the ministers', musicians' 37.2%, and secretarial salaries were up to 54.7% of the ministers'. Music

budgets averaged 9.5%, presumably of the total church budget, with the lowest at 2% and the highest at 25%.

This concludes our series on salary percentages, though some summarizing may be done in a later issue. In the meantime it can be reported that total budgets, exclusive of Riverside, ranged from \$4,166. to \$154,000., organists' salaries from \$360. to \$4,000.; lowest percentage was 2%, highest 13%.



Choral Balance

By ROWLAND W. DUNHAM

Associate Editor, Church Department

IN reading and talking with choral specialists it is noteworthy that ideas about vocal balance in choirs have undergone some change in recent years. One of the reasons seems to be the effect over the air. It seems that in broadcasting, certain qualities and defects appear to be more conspicuous than in the live performance. These same adjustments for radio have become so satisfactory, generally, that public choral singing has rather commonly followed the same pattern.

Formerly it was usual to find a rather large soprano section. Voices of all types were to be found, with no lack of those heavier qualities that were supposed to blend with the lighter-toned singers, making a rather predominating position for the top part. Nowadays there are many who reject the heavy thicker qualities and insist that the soprano section be light and definitely lyric with enough point to the tone to be always clear but never top-heavy.

Just beneath the soprano part the contraltos were more or less taken for granted. We now find a desire to have here a section with considerable body to the tone, which should have as fine a quality as possible.

Tenors have been proverbially scarce. For some reason, men with tenor voices are now more likely to like to sing. There is, therefore, nowhere near the dearth of material that used to be the case. Choir specialists like to have a bright flexible tenor section with not too much actual vocal power. Rather the tenors should be sufficient to just fill the middle part of the music in four-part singing. At times help can be given either by one or two contraltos or a couple of basses, especially on thematic passages requiring more volume.

Basses ought to be adequate, both as to volume and range. Happy is the conductor who possesses one or more real basses who can sing low C's or even D's. There should be some maturity in this group. A wellknown specialist told me he liked to have a good percentage of basses at least thirty-five years old. On high passages there should be plenty of baritone voices with good tone quality, who can carry the melody adequately without the low basses' singing at all.

All of which indicates the care and attention to detail that produces first-class choral performance. A knowledge of singing, with ideas as to the exact kind of tonal blend and volume for each of the four sections, is obviously a necessity. Nor does this mean that the choir director must be a singer at all. Indeed, it frequently happens that the voice teacher has certain prejudices and notions that do not make for outstanding achievement in this field. A particularly good ear, technical vocal understanding sufficient to select singers and correct tonal disturbances, a superior musicianship to insure authoritative interpretation—these are the qualifications demanded of the choral conductor. No longer will it suffice to sing the correct notes in a relatively good style with adequate balance and rhythm. There must be much more in the way of a distinction and discrimination in the vocal blend

(rather than mere balance) as a basis for arduous, painstaking rehearsals with an idealism in mind that could be described as perfectionism. To be sure, few choral groups reach the pinnacle of realization, but the entire area of choral music does seem to be pointing to a renaissance which our musical future will find extremely worth while.—R.W.D.

Handel Should Thank Alfred Greenfield

For the New York Oratorio Society's performance of "The Messiah"

It isn't any secret that I went to throw stones at Handel and extend sympathies to Mr. Greenfield, but once again I was wrong. It was the Society's 123rd performance of the work since its organization in 1873. Some of the old-timers knew it so intimately that they neither needed nor looked at the score, especially a tenor in the top row, center aisle; that man was having the time of his life and he was right there with every note; it was a delight to watch him.

Those long-winded tinpan-alley vocalizings on a single syllable were too much for some of the soloists, so they grabbed a breath whenever needed. Handel should have known better. However, the old man was too busy enjoying & admiring himself to bother much about how to write; as for what to write, it came easy, so easy that "The Messiah" rattles itself along merrily—and sometimes magnificently if given half a chance. The wonder of it is that Mr. Greenfield could make the Oratorio mass sing with such unanimity, with such snappy rhythm, with such clean-cut enunciation. At times it was little short of marvellous.

And at times he'd almost yank you up out of your seat with the beauty of the thing as he was doing it. I took William A. Goldsworthy along for comfort, and of course we disagreed on a detail here & there. He's sure he has heard it but I'm positive no other conductor ever did what Mr. Greenfield did in the "For unto us a Child is born" chorus by way of extremely jerking snap-rhythm on "and the government shall be upon His shoulder" followed by a positively magnificent flood, a whale of a flood of tone on the two words "Wonderful, Counsellor." I don't care what W.A.G. says and I'm not at all concerned that I have not heard every "Messiah" performance the world over, I still say that no other conductor anywhere ever achieved such a satisfyingly stupendous volume of crushing tone on that "Wonderful, Counsellor." It just couldn't be done any better.

The solo parts are too many and too long. For the record possibly the Society would have it known that it for the first time did a duet & chorus "How beautiful are the feet of them" and an air "Their sound is gone out into all lands," both of which "are later arrangements contained in Handel's autographed score," and both of which should be promptly junked.

How much fighting against the lovers of tradition did Mr. Greenfield have to do in order to impose his personal interpretations so often on this high & holy work? Maybe the Society membership is younger in spirit than in it is in flesh. Time after time, wherever Handel supplied a chorus worth trying to do something with, Mr. Greenfield was right there with his own ideas, and they were good, every one. If I must be wrong most of the rest of my life I might just as well admit it now and have it over with. I considered the "Hallelujah" chorus about the best section of the oratorio. Thanks to Mr. Greenfield for unearthing interpretations that proved some half-dozen other choruses vastly superior. You must go and listen to that man Greenfield without prejudice if you want to know what he really does to the bumptious Mr. Handel. I'm inclined to think now that Handel suffers most from conductors lacking Mr. Greenfield's personalized approach, and from modern musicians silly enough to mention Bach and Handel in the same breath. It'll be a long time before I forget that magnificent torrent of overwhelming tone on "Wonderful, Counsellor." Alfred Greenfield has what it takes.—T.S.B.

Crescendo-Levers by Rothwell

Explaining the problem noted in Mr. Whitworth's January article

In describing the twin consoles of the Royal Chapel, Windsor Castle, in January 1947 T.A.O., Mr. Whitworth mentioned swell-shutter control "by a special Rothwell type of lever which automatically locks in any position" and T.A.O. wondered how the shutters could be closed comfortably after having once been opened by this type of lever, clearly seen in the photographs. We asked Mr. Whitworth and he has explained.

This lever itself is merely a short affair hinged to the main moving part back of it, and it has a little free play of its own before it touches the short-stop device under it that begins to drag down the main moving part. Put the toe on the lever and push downward, and after moving just a trifle the free-play is taken up and then the main moving part starts to open the shutters. Remove the foot quickly and a spring instantly restores the visible lever upward to the extent of that free play and the friction surfaces behind the scenes grip a fixed block and the lever is thus automatically held in that position in spite of the strong spring that otherwise would drag the toe-lever (and its accompanying main moving part) upward to the top and closed position.

To close the shutters a little or a lot or completely, merely touch the lever lightly enough to take up the free play, and this upward drag continues until the shutters are entirely closed or the toe is removed from the lever. Of course the upward drag stops the minute the toe is removed from the lever, for a spring automatically eats up the free-play movement, and thus restores the friction surfaces to their clutching position against each other.

Hearty thanks to Mr. Whitworth for his kindness in explaining. He furnished a drawing to make it clear but requested that it not be reproduced because of certain patent complications. If the reader does not understand it, keep on reading; all the facts are given. We must conclude however, understanding the device clearly, that the American rocking type of crescendo-shoe is superior in every way; possibly Mr. Rothwell devised his method merely to secure a shutter-control that would be better than the 1847's without robbing stand-pat customers of their favorite hitch-down type of toe-lever.—T.S.B.



BETTER AN' BETTER

Gotta practise, gotta take lessons; it's hard work. Dr. David Hugh Jones gives a lesson to Audrey Clendenning in the summer session of Assembly's Training School in Richmond, Va.

Mount Holyoke College Glee-Club

Reported by WILLIAM A. GOLDSWORTHY

Only comparatively recently have women been at all encouraged to conduct choral or instrumental groups, and in most cases they have been damned by faint praise. There seems to be a general impression that they have not sufficient dominance to generate inspiration and enthusiasm, or to control a group of any size. (Aside: Why married men talk that way is beyond me!) But little by little they are breaking down the prejudice. And judging by the enrolment at our music schools and choir colleges, they will soon outnumber the men. Whether or not for good will be a moot question for a few years to come. I have been watching this trend for some time and have seen enough good results to justify the experiment.

These comments are prompted by the concert given by the Mount Holyoke College Glee-Club directed by Ruth Douglass. They did a glorious performance; I have not heard any organizations, either men or women, conducted by men, that were any better; few as good. At present it is difficult to cite many that compare.

The musicianship of this group gives it fine ranking—no seeking for sensation, a high standard naturally accepted, with evidence that the performers themselves are their most severe critics. If I could hear singing in the churches as good as theirs, I should probably go more often than I now do.

Ruth Douglass, the late Jessie Craig Adams (so long at the Church of the Ascension, and whose work was always a challenge) with numerous other women have proved they can be equally capable with men.

Now if they will not make the mistake we men have made, of confusing a wild, unnecessary swinging of arms, with inspiration, and will put themselves through the grind of long, thorough preparation, I, for one, will give them a hearty welcome and blessing.

LIKE THE MODERN AMERICAN CONSOLE?

Then give a little credit to the man who helped make it

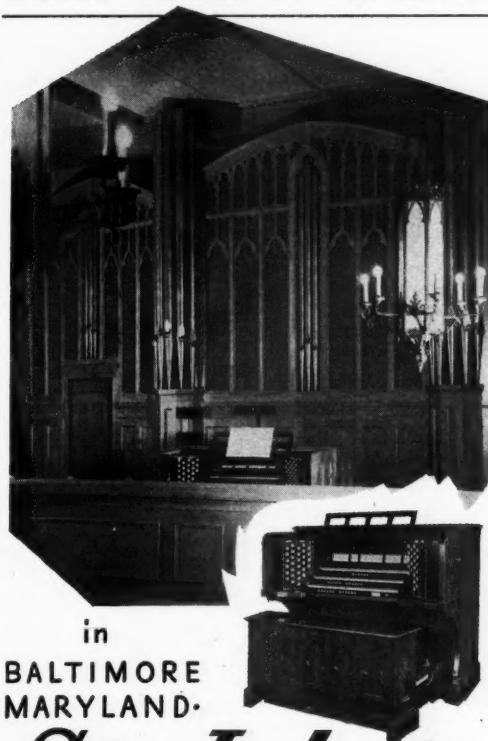
The American organ has the best action and the most efficient console, thanks not only to American dissatisfaction with Things As They Were, but also to native inventiveness. And, above all else, to electricity. And our ability to use electricity goes back to the work of Thomas A. Edison. The Thomas A. Edison Centennial Committee asks a little space in this issue. We can afford to give it in tribute, can't we?

Mr. Edison was born Feb. 11, 1847, in Milan, Ohio. In 1862 he learned telegraphy, in 1864 put up "a telegraph line from Port Huron railway station to the village and worked in the local office." Oct. 11, 1868, he dated his application for his first invention, an Electrical Vote Recorder. In 1869 he went to New York City, got a job, later established a partnership in electrical engineering; in 1870 he received "his first money for an invention—\$40,000, paid . . . for his stock ticker."

Nov. 22, 1875, discovered "a previously unknown and unique electrical phenomenon which he called Etheric Force." Aug. 12, 1877, invented the phonograph. Oct. 21, 1879, "perfected" the incandescent lamp. May 13, 1880, "started operation of the first passenger electric railway" in America. Nov. 15, 1883, "filed patent on . . . the first application in the field of electronics." Oct. 6, 1889, "first projection of an experimental motion picture." May 16, 1896, patent on first fluorescent lamp. Oct. 18, 1931, died at his home in Llewellyn Park, West Orange, N. J.

Now if anyone thinks it improper to pay this tribute to Mr. Edison here, we'll gladly give him a free ten-year subscription to T.A.O. if he will guarantee to dispense entirely with electricity for a brief period of but seven days. Start now to discard everything electrical and note what would happen to you in the next thirty minutes.—T.S.B.

WICKS ORGAN OF THE MONTH



in
BALTIMORE
MARYLAND

St. John's

EVANGELICAL LUTH. CHURCH

This fine installation, the result of close collaboration between the Rev. W. Kochheim, M.A.M.TH, Pastor and Wicks technicians, is a three manual, forty rank organ including the echo played from the choir manual. Pastor Kochheim, a superb organist, and an authority on organ tonal architecture as well as liturgical music, performed a major part in the planning of the tonal design.

The illustration above shows but a section of the instrument which actually is over forty feet wide and some fifteen feet high.

For further details concerning this or other Wicks organs, kindly address your inquiries to Dept. "I".

WICKS ★ ORGANS ★

HIGHLAND ★ ★ ILLINOIS



SERVICE PROGRAMS

Column closes the first day of each month. The aim is to show services by organists of nationwide fame and services giving unusual materials.

EASTER PROGRAMS

April 6 in Easter; we note here some representative programs from last year.

STANLEY BAUGHMAN

*Westminster Presbyterian, Grand Rapids
Candlelight Carol Service

F, ar.Voris, We come with voices
G, ar.Marryott, World itself is blithe
Sp, ar.Gaul, Carol of the Lambs
F, ar.Elmore, Easter bells are ringing
P, ar.Dickinson, When the dawn
Ho, ar.Baker, This joyful Eastertide
R, ar.Gaul, Carol of Flame
Shure, A Green hill bright with morn
E, Thiman, Song of Praise
Biggs, Joy dawned again (women)
Matthews, Three women went forth
Thompson, Alleluia
Goldsworthy, Easter Antiphon

Service began with silent processional and invocation, closed with benediction and Lutkin's "The Lord bless you." Adult chorus of 29 (12-7-6-4), women's choir of 26, and two children's choirs; names of all choirsters printed on the 6-page leaflet.

DONALD D. KETTRING

*First Congregational, Columbus
Gaul, Easter on Mt. Rubidoux
Edmundson, Fairest Lord Jesus
Christ is risen, Kettring
Spanish Easter Processional, Gaul
j. Christ Triumphant, Yon
Joseph's lovely garden, Dickinson

This service was done at 9:30 and again at 11:00 a.m., the first time with adult choirsters in the chancel and juniors in west transept, second time with adults only. Mr. Kettring's anthem was done responsively, at 9:30 between adults and juniors, at 11:00 between adult chorus and solo quartet.

ROBERT M. STOFER

*Covenant Presbyterian, Cleveland
Broughton, Hail Festal Day
Bach, In Death's Strong Grasp
Blessed Christ is Risen
Edmundson, Easter Spring Song
Karg-Elert, Most Beautiful King
Love is come again, ar.Whipple
Alleluia, Thompson

Bring springtime flowers, Rebstock
Hail thou glorious Day, Nagler
Hallelujah, Handel
Widor, 5; Toccata

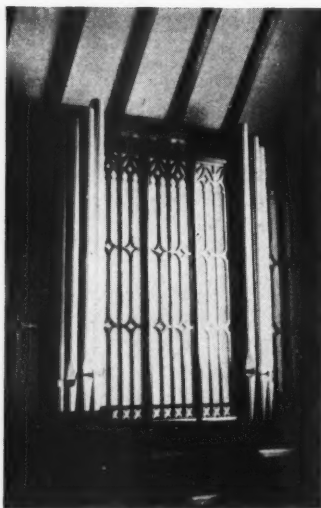
**Farnam, Toccata
Dubois, In Paradisum
Titcomb, Alleluia Pascha Nostra
Alleluia, Mozart

Resurrection Service, Dickinson
Robin and the Thorn, Niles
Awake thou wintry earth, Davis
Promise which was made, Bairstow
Christ triumphant, Yon

Joseph's lovely garden, Dickinson
Adult chorus of 45 (21-9-6-9) and junior choir of 33. The Dickinson "Resurrection Service" was done antiphonally between minister and choir. Quartet of trombones and trumpets participated in the morning service.

DR. DAVID McK. WILLIAMS

St. Bartholomew's, New York
Anthems of Five Easter Services
Thiman, The strife is o'er
Friedell, Christ the Lord is risen
Thiman, O Christ the heaven's eternal
Macfarlane, Christ our Passover



LET'S HAVE PIPES

in the case somehow even if the funds do not provide much. Charles W. McManis shows how to have at least a few pipes in spite of the broad expanse covered by grille-work. Note console in lower left. Organ installed in Grace Lutheran, Kansas City, Kans., prior to Mr. McManis' overseas activities.

Listz, Christ is risen

Handel, Hallelujah

G. RUSSELL WING

*First Congregational, Long Beach

Four Easter Services

**Bach, Be Thou With Me
Come Sweetest Death

Reger, Benedictus

Stainer's "Crucifixion"

Bach, In Death's Strong Grasp

(Midnight chimes, lighting of candles)

Light now breaks, Norwegian

Hallelujah, Handel

*Gaul, Easter on Mt. Rubidoux

When the dawn was breaking, Polish

The Magdalen, Warren

Handel, I know That My Redeemer

*Dickinson, Exaltation

Handel, I Know That My Redeemer

Joseph's lovely garden, Dickinson

Love is come again, ar.Whipple

All things made new, Thomas

Lilies of the dawn, Marryott

Three men trudging, ar.Gaul

**Bach, Jesu Joy of Man's

s. O Divine Redeemer, Gounod

First service was at 11:00 p.m. Easter eve, with adult choir; second at 8:00 a.m. Easter, with choral music by eight voices; third was at 9:30 and again at 11:00 Easter morning, with violin, cello, harp, and all choirs; last was Easter vespers at 4:00 with organ and solo soprano.

EASTER CANTATAS

Only two cantatas out of the hackneyed class were noted:

Clokey's "Adoramus Te" was done by Robert Berentsen, Central Presbyterian, Rochester;

Clokey's "For He is Risen," Laurence D. Gagnier, Westminster Presbyterian, Lincoln.

And here are five Easter anthems found most frequently in the programs of 85 New York City churches, these anthems used respectively in 7, 6, 5, 4, and 4 churches:

Parker, Light's glittering morn

Dickinson, In Joseph's lovely garden

Yon, Christ Triumphant

Dickinson, By early morning light

Dickinson, This glad Easter day

Key to the nationalities represented in

Mr. Baughman's program will be found on Sept. 1946 p.294.

GENERAL SERVICES

SETH BINGHAM

Madison Ave. Presb., New York

Oct.-Nov.-Dec. Choral Music

Bach, Sanctus (B-Minor Mass)
Bingham, Thou Father of us all
Bortniansky, This is the day
Buxtehude, Kyrie (Missa Brevis)
ar.Davis, Let all things
Franck, Beatitude Five
Gallus, Responsorium
Gibbons, Record of John
Holst, Man born to toil
Lindeman, Built on a Rock
Mendelssohn, Be not afraid

Hear My Prayer

Morley, Agnus Dei

Parker's Hora Novissima

Thompson, Testament of Freedom

Vulpus, Now God be praised

Williams, King's Highway

CHARLES HARLAN CLARKE

Grace Episcopal, Chicago

Nov.-Dec. Anthems

Dressler, Let all the peoples praise
Walther, O God in Thy true word
Chapman, All creatures of our God
Woodward, Rejoice greatly
Elvey, Arise shine
Jennings, Springs in the desert
Martin, Great day of the Lord
Stainer, O Zion that bringest

Much plainsong is used, including Francis Burgess' edition of the "Missa Seraphica" and Canon Douglas' version of the Gregorian "Missa Marialis." Some of the canticles:

Matthews, Benedictus es Domine

Willan, Benedictus es Domine

The organ is a 3-30 Estey installed c.1935; choir consists of 16 paid adult voices; choir & organ are in the chancel, which is 65' high. On Christmas eve at 11:00 the choir sang five unaccompanied carols from the rear gallery, then went to the chancel for the rest of the service. "Grace Church also serves as the chapel for St. Luke's Hospital; there is a ramp from the second floor of the Hospital into our rear gallery; incapacitated patients are wheeled in and attend service without leaving their chairs."

DUBERT DENNIS

First Christian, Oklahoma City

Nov.-Dec. Choral Music

De Rose, I heard a forest praying

Tillotson, When children pray

Gounod, Unfold ye portals

Shaw, With a voice of singing

Gounod, Sanctus

Kremsier, Prayer of Thanksgiving

ar.Cain, Steal away

O'Hara, Bless this house

Gaul, Christmas snows of Sweden

Gaul, Carol of Russian Children

Tchaikovsky, Legend

Steffe, Battle Hymn of Republic

Organ is a 4-44 Austin installed in 1921.

Cathedral choir numbers 60 adults; Lyric, 45 girls of highschool age; Celestial "is a training choir for the elementary grades, rehearsing Saturday morning in conjunction with the weekly moving-picture show—it helps attendance; Festival Choir meets once a month and includes all in the Church who like to attend a good singing session with professional help in reading.

"Morning service begins at 10:30 with the entrance of the choir, which sings an opening Call to worship and then is seated for the organ prelude, usually two numbers. At 10:45 the minister and elders enter to the singing of one stanza of the opening hymn. The minister goes immediately into the antiphonal work, and the service flows along with the minister bridging all the usual gaps and the choir backgrounding most of the poetry and introduction to the parts of the service."

The Antiphon, printed in full on the calendar, consists of a statement by the minister, answer by the congregation, and an "Alleluia" response sung by the choir; then minister, congregation, and choir in a second trio of passages which are evidently from or based on the Bible.

Communion is a part of each Sunday morning service. "During the communion period the choir hums the more subjective type of hymn as a background, alternating with the organ, throughout the period." Tracy Silvester, Juilliard graduate, is director of the choirs. Church seats 2000 and is filled to capacity every Sunday morning.

GARTH EDMUNDSON

First Presbyterian, New Castle
November Anthems—Quartet

Arkhangelsky, Incline Thine ear
Dickinson, List to the lark
Edmundson, Benedictus
Gaul, Lord God of Hosts

The Lord's my shepherd
Grieg, God's peace
James, Hear my prayer
Macfarlane, Jesus calls us
Priest, Hide me under the shadow
Snow, Grant we beseech Thee
Weaver, Spirit of God
West, The woods and every

December—Chorus of Sixteen

Bach, At Thy feet
Jesu Joy of man's desiring
O Savior sweet

Bedell, Psalm 150
Brahms, Lead us
Edmundson, Break forth
Rejoice Christians

Forsyth, New Year Carol
Gluck, Jesus the very thought
Holst, Let all mortal flesh
Mendelssohn, How lovely

Organ is a 4-65 Moller installed in 1930 in the chancel.

AUSTIN C. LOVELACE

First Presbyterian, Greensboro
A Bach Service

Fugue a la Gigue
God be Merciful to Me
All Glory be to God on High
s. "God my Shepherd walks beside me"
s. "My heart ever faithful"
Fantasia & Fugue Gm
s. "Praise Jehovah" (Solo Cantata)
Air for G-String

Toccata & Fugue Dm

MARSHALL PIERSON

Riverside Presbyterian, Jacksonville

Two November Sundays
*Glazounoff, Prelude
Bless the Lord, Ivanov



ALVIN C. BREUL

who seems to have made it his creed to approve the city of his birth and spend his efforts on the job in hand instead of in trying to find one he doesn't have.

**Korsakov, Hymn to Sun
Vergolet, Storm Fantasy
Beethoven, Moonlight Adagio
b. Lord of my inmost heart, Hiller
**Rousseau, Prelude & Cantilene

Let not your heart, Foster
*Karg-Elert, Now Thank We All
Jubilate, Schubert

**Saint-Saens, Rhapsodie 3

Purcell, Trumpet Tune

Grieg, Morning

s. Thou wilt keep him, Speaks

**Bach, Our Father in Heaven

j. Lord's Prayer, Malotte

Three services a Sunday, at 11:00, 4:00, 8:00. Typical 4:00 service is Chimes, hymn, organ pieces, Scripture, vocal solo, sermon, prayer, benediction, "angelus." Typical 8:00 service: Organ prelude, Doxology, invocation, Lord's Prayer, two hymns, Scripture, offering, anthem, hymn, sermon, benediction, choral response, postlude.

REGISTRATION BUREAU

A substitute organist will be available in New York City from the middle of June to the middle of September, or in any suburban church. This organist is working toward his Mus.Bac. in a near-by University and has had ample church experience. Can any reader help him find substitute work? Address N.E.T., c/o T.A.O.

One of the best opportunities coming to the Bureau's attention recently was from the south; it offered what the church thought was a good salary, but then agreed to double it if T.A.O. could find an organist worth the money.

As has often been stated, T.A.O. does not shoot organists or build churches just to create vacancies, and it does not hire detectives to scout across the nation for vacancies; it trusts entirely to the cooperation of its readers to report when they learn of vacancies.

Nor do we neglect to distribute information to those properly interested. Fitting the applicant to the vacancy is the job of the employer; if a certain type of organist is specified, no useful purpose is served by the applications of organists who do not meet such specifications. No fees or commissions of any kind are involved anywhere, hence correspondence must be and is reduced to an absolute minimum so far as T.A.O. office is concerned.

ALVIN C. BREUL

A one-church organist of distinction

He was born in Bridgeport, Conn., on an April 1, had his first church job there when he earned his M.A. in Yale, and he has stayed right there ever since. No, it's not an unimportant little church; Mr. Breul saw to it that it should not be. It has a 4-73 Austin built for him in 1926, and it gives him four solo voices to work with as he develops his boychoir of 40 members and girls' choir of 30, in six rehearsals a week.

Mr. Breul sets the pace for insistence and persistence. He had his preparatory schooling in Bridgeport and then went to Yale, earning a B.A. and then four years later his M.A. His organ teachers were Harry B. Jepson, Frank Bozyan; theory, Horatio Parker, David Stanley Smith. And these studies he supplemented abroad. As already stated, he began playing in St. John's Episcopal as soon as he left Yale and he remains there.

He married Mildred Bennell after establishing himself in his chosen career and they have four children. If he has a hobby it might be bowling. Possibly truer to say organ-playing is his hobby, for one of his organ teachers, Mr. Bozyan, as readers know, is one of the current Yale teachers; the surprising fact is that Mr. Breul still takes organ lessons—maybe it's that rather grand Newberry organ Yale has?

The organ in his own church is serviced weekly by contract; for the benefit of his own pupils there is an Orgatron in one of the supplementary rooms of the church where they may practise to their heart's content. The girls' choir is volunteer; the Church gives Mr. Breul a sizable fund to pay all the other voices.

Hats off to a man who can be content to take one job, develop it to the limit, and then hang on to it.

MUCH TOO CARELESS

Church calendars, printed and mimeographed, continue to arrive without the organist's name anywhere. It sometimes ruffles an otherwise sweet disposition when four or eight pages of printed matter have to be looked through to find the organist's name.

HOW CROOKS WORK

Since 1932 there have been 231 appointments to the federal courts, and the Roosevelt-labor machine gave 214 of them to new-deal democrats, only 17 to republicans. So our courts are no longer to represent justice, but rather the socialist-communist movement?

William H. Barnes

MUS. DOC.

Organ Architect
Organist and Director
First Baptist Church, Evanston

Author of

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NO MORE GRAFT
The Pennsylvania supreme court has ruled that a free American is just as good as a labor union member; a union man refused to work in a shop because free Americans worked there, so he applied for free support from the state. The state court ruled he was not at all entitled to unemployment compensation under such totally un-American standards of getting a living without being willing to work for it.



This month's PROGRAMS

Unless a program has special character as elsewhere defined it can be published in T.A.O. only when received in time for advance publication; closing date is 14th or 15th of month prior to date of playing.

Englewood, N.J.: Hans Vigeland's choir will sing Martin Shaw's "The Redeemer," First Presbyterian, Feb. 3, 4:30.

Grand Rapids: Virgil Fox recital, Fountain Street Baptist, Feb. 7, presumably evening.

New York: Dr. Robert Baker service, First Presbyterian, Brooklyn, Feb. 24, 8:30.

Do.: John Harms Chorus, Verdi's "Requiem," Town Hall, paid admission, Feb. 15, 8:30.

Do.: Vernon de Tar recital, Church of Ascension, Feb. 13, 8:30.

Philadelphia: Walter Baker recital, First Baptist, Feb. 16, 8:00.

WALTER BLODGETT
Museum of Art, Cleveland
Feb. 12, 8:15

Franck, Pastorale; Piece Heroique.
Bach's Sonata 3; Fantasia Cm;

To God on High;

Toccata-Adagio-Fugue C.

For his Sunday recital, each Sunday at 5:15, Mr. Blodgett will play pieces by Walter and Mozart and Ferrata's Nocturne.

CHARLES BOEHM
Methodist Church, Floral Park, L.I.
Feb. 9, 4:00

Campra, Rigaudon

Corelli, Sarabande

Bach, Minuet

Russell, Song of Basket Weaver

Mendelssohn's Sonata 2

Edmundson, Easter Spring Song

Bach, Two Choralpreludes

Boellmann, Ronde Francaise

Schubert, Ave Maria

Franck, Piece Heroique

EDWIN ARTHUR KRAFT

Lake Erie College, Painesville

Feb. 23, 8:15

Handel's Water Music

Whitlock, Folksong

Schumann, Canon Bm

Mulet, Carillon Sortie

Saint-Saens, Swan

Martin, O Sacred Head

Baumgartner, In Te Domine Speravi

Elgar, Andante Espressivo

Reubke, Fugue

JAMES WINSHIP LEWIS

Grace & St. Peter's, Baltimore

Feb. 16, 5:30

Marcello, Psalm 19

Titelouze, Ave Maris Stella

Bach, Fugue C; He Who But Suffers

Ricercare Cm.

Franck, Piece Heroique

Brahms, Three Choralpreludes

Cyril Barker

Ph.D., M.M., A.A.G.O.
Detroit Institute of Musical Art
(University of Detroit)
First Baptist Church, Detroit, Mich.

Martin W. Bush

F. A. G. O.
First Central Congregational Church
Chairman, Music Department
UNIVERSITY OF OMAHA
Omaha, Nebraska

Charles Harlan Clarke

Organist and Choirmaster
Grace Church, Chicago

Joseph W. CLOKEY

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DR. ELMER A. TIDMARSH
Union College, Schenectady

Feb. 9, 4:00

Grieg, Peer Gynt Suite
Sibelius, Carillon; Swan of Tuonela;
Romance; Finlandia.
o-p. Grieg's Concerto Am

HARRIET C. DEARDEN
of Oxford, Ohio, has been appointed to
Christ Episcopal, Brooklyn, N.Y.

Horace M. Hollister

M.S.M.
Associate Organist
Director of Music for Young People
Madison Avenue Presbyterian Church
New York City

Harry H. Huber

M. Mus.
Organist and Choirmaster
First Methodist Church
Hutchinson, Kansas

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Saint Mark's Church
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Organist and Choirmaster
The Church of the Covenant
Cleveland

Lauren B. Sykes

A. A. G. O.
Organist-Choirmaster
First Christian Church
Conductor, Multnomah A-Cappella Choir
Portland, Oregon

Charles Dodsley Walker

Harry B. Welliver

MUS. M.
Organist
State Teachers College
MINOT NORTH DAKOTA

G. Russell Wing

M. S. M.
Organist and Director
First Congregational Church
La Grange, Illinois



EARL W. ROLLMAN

who combines music and banking in a way to make each career all the happier because of activities in the other.

EARL W. ROLLMAN

Of St. Mary's Episcopal, Sinking Spring.
was born on a March 14 in Reading, Pa., had his highschooling there, graduated from the School of Banking, and studied music with private teachers, including organ with Henry F. Seibert, J. Fred Wolle, Lynnwood Farnam, Henry S. Fry, Rollo Maitland.

With banking in the background to wash away the cares of life, Mr. Rollman could look to his music as much of a hobby, thereby making his congregations enjoy it all the more with him. The dreary grind of professionalism need not exist for him and his music. In 1915 he became assistant in Christ Episcopal, Reading, becoming organist of St. John's Lutheran there in 1919, then St. Stephen's Reformed in 1923, and finally St. Mary's Episcopal in 1943. The organ is a 2-14 Moller built in 1917 and his choir consists of 15 adults and five boys, the latter paid, with two rehearsals a week.

He has been a cashier in the Sinking Spring Bank since 1932, was elected a director a year ago. For the past two years he has played the tower chimes in Christ Episcopal, and he is also active in the music of the Reading Scottish Rite Masons. He married Helen Corder in 1924 and they have one child. Besides making somewhat

of a specialty of record collecting he is, believe it or not, addicted to the subject of hymns, their origin, history, etc.

Practical music suffers more from over-professionalism than from carelessness; T.A.O. believes such a businessman as Mr. Rollman does great good in the music he makes for his public, since he makes it also primarily for his own enjoyment.

S. P. A. M.

Dr. Philip James, recently elected president of the Society for the Publication of American Music, is gunning for more supporters. Yearly membership fee is \$5.00, life-membership \$100.00; the member in return receives a copy of every work published. In 1920 two works were published, Mason's Sonata for clarinet & piano, Reiser's String Quartet; in 1946 again two were published, Lockwood's String Quartet 2, and Engel's Sonata for violoncello & piano, these latter probably still in process. In all, 51 chamber music pieces have been published. Here is an intensely practical way to help foster American composers. Make membership checks payable to the Society and send them to Dr. James, 75 Central Park West, New York 23, N.Y.

A. G. O.

has at last succeeded in establishing a chapter or branch in every state in the union, thanks to the leadership of its warden S. Lewis Elmer. Jan. 1, 1944, shortly after Mr. Elmer became warden, the Guild had 99 chapters and branches in 39 states; Jan. 1, 1947, it reached 154 chapters and branches in 48 states. In that same three-year period the membership responded to Mr. Elmer's enthusiasm by increasing from almost 5200 to 8500. New Mexico and Idaho were the final two states to organize.

Robert Baker

Sac. Mus. Doc.

First Presbyterian Church of Brooklyn
Temple Emanu-El, New York City

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MARVELOUS REASONING

The agriculture department in Washington has discovered, so it says, that the average American has been consuming "five to nine times as much" sugar as the citizens of Russia, Poland, Spain, and a lot of others. Nothing wrong with that; who gives a hoot how much sugar a Russian wants? That's his problem. But when the stupid in Washington then conclude that you & I and all the other Americans must reduce our sugar consumption, it's high time to ask Washington what confounded business it is of theirs what we propose to eat. When those scoundrels took their fingers off meat, we all got meat; when they stopped tampering with butter, we all got butter. It's high time they stop interfering with our sugar. We ask our hirelings to stop wars against us, not to tell us what to eat.

NOTHING DOING!

The Composers-Authors Guild, New York, distribute 10 pages of propaganda in behalf of more American music, but they make the inexcusably stupid blunder of beginning their appeal by quoting a Washington politician. If that's all they can say in favor of more music, then we're heartily in favor of less music. When we cool down, we may possibly report what it's all about.

CHARLES VAN BRONKHORST

is not in that army at all now. "Just keep me divorced from the army from here on in, please," says he. December T.A.O. said he was in. He's out, and glad of it. Organist of Trinity Methodist, Chico, Calif.

GEORGE A. WEDGE

associated with I.M.A. and Juilliard, New York, for some 38 years, has retired as director of Juilliard, which position he has held since 1938. He will however direct the 1947 Summer School, which he himself organized in 1931.

William A. Goldsworthy

A.S.C.A.P.

Composers' consultant
in analytical criticism of
manuscripts
and preparatory editing
for publication

Address

234 East 11th St. New York 3

DR. H. L. BALFOUR
died Dec. 28 at his home in Croydon, Eng.
Born in 1859 in Battersea, he was organist
of various churches in and about London,
conductor of choral societies, and teacher.

CHARLES WAKEFIELD CADMAN
died Dec. 30 after a heart attack in Los
Angeles. He was born Dec. 24, 1881, in
Johnstown, Pa., quit school early to help
support his family, became office-boy with
the Carnegie Steel Co., and spent his spare
time in music. He became organist of a
Pittsburgh church quite early and gradually
increased his devotion to music, finally be-
coming music critic for the Pittsburgh Des-
patch, going abroad for self-improvement,



Charles Wakefield Cadman

becoming organist of the Presbyterian Church
in East Liberty, and then abandoning the
organ profession to go to California in
1917.

The Denver College of Music gave him
a Mus.Doc. and in 1923 the University of
Southern California did likewise. But his
fame came from his compositions, especially
those with the flavor of the folksongs of
the American Indian. "At Dawning" was
sold to Ditson for \$15. and the average
musician, tone-deaf as most of us are,
couldn't see its beauty until John McCor-
mack proved it. It is said that some two
million copies have been sold and Mr. Cad-
man himself took the trouble to correct
radio lies by saying, in the Pacific Coast
Musician, that when Ditson found the song
selling, the original sale for \$15. was for-
gotten and they thereafter gave Mr. Cad-
man the customary royalty. Let socialist-
minded musicians remember that next time
the pro-communist socialists in America tell
them how damnable big-business is.

Mr. Cadman's organ compositions are
rather few: Caprice, Legend, March, Medi-
tation, Melody in Folksong Style, three of
them published by J. Fischer & Bro. For
service use the best is Legend, and next
would be Folksong Melody; the others are
of good quality but not so outstanding.
Why not play those two in his memory, in
service or recital

Mr. Cadman was a bachelor and wandered
about the country at will, spending much
time in the MacDowell Colony. In addi-
tion to his universally-known songs he wrote
an opera that was done twice in New York
City and received "lavish praise"—from the
critics.

ARCHIBALD SESSIONS

died Dec. 8 in the hospital in San Pedro,
Calif., after a brief illness. Biographical
facts are not to be found anywhere, but he
was in the east for most of his career, lived
in Paris for a time and was evidently or-
ganist of the American Church there, for
five years—some sources say. In 1935 he
went to California and became head of the
organ department of the University of

Southern California upon the death of his
teacher Walter F. Skeele; he retired in 1945.

FLUTES TO WASHINGTON
The Dayton C. Miller collection of flutes
"and related materials" are now in part on
display in the Library of Congress, Wash-
ington, D.C., to which Dr. Miller bequeathed
them. The complete collection "contains
over 1500 flutes and allied instruments,
some 1400 boows and pamphlets, and more
than 12,000 pieces of music," etc., etc.

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Past RECITALS

Confined to programs of special character or given by those who have made their names nationally important. This column closes on the first day of each month.

DR. ROBERT BAKER

University of Chicago
Wolstenholme, Handel Sonata excerpts
Vivaldi, Con.Dm: Adagio
Rinck, Rondo for Flute
Bach, Prelude & Fugue D
Roberts, Carillon
Crandell, Rhapsody D
Bingham, Roulade
Sowerby, Arioso
Liszt, Fantasia & Fugue on Bach
Milford, Pastoral Dance
Langlais, Nativity
Jongen, Toccata Df

This was the first of a January tour of five recitals, the others following in Peoria, Wesleyan University, Decatur, and Lincoln. "Believe it or not, I finally managed to get all my train reservations, but boy has it been a job!"

DR. ROBERT LEECH BEDELL

St. John's, Huntington
Reger, Toccata Dm
Karg-Elert, Three Improvisations
Sittard, When in the Hour
Chaix, Two Choralpreludes
Busser, Marche de Fete
Libert, Priere
Commette, Scherzo C
d'Indy, Prelude Efm
Gigout, Toccata Bm
Mulet, Meditation Religieuse
Jongen, Pastorale A
Bossi, Fughetta
Bedell, Adoration; Grand Choeur.

ELISE CAMBON

St. Louis Cathedral, city not named
Marcello, Psalm 18; Allegretto.
Frescobaldi, Toccata Elevazione
Daquin, Noel
Corelli, Preludio
Bach, Two Choralpreludes
Vivaldi, Con.2: Mvt. 1
Bach, Prelude & Fugue D
Dupre, Prelude & Fugue Gm
Peeters, Elegie
Alain, Litanies

MARCEL DUPRE

First Methodist, Cleveland
*Bach, Fantasia & Fugue Gm
Jesus Christ Our Savior
Mozart, Fantasy Fm
Franck, Chorale Bm
Widor, Goth.: Variations
Marriott, Moonlight on Lake
Dupre, Evocation
Two Sketches
Improvisation
Riverside Presbyterian, Jacksonville
*Bach, Fugue Ef; Sonata 6.
Franck, Chorale Am
Biggs, Star of Hope
Gaul, Mist
Widor, Goth.: Mvt. 1
Demessieux, Study E
Dupre's Suite
Improvisation

And hooray for Mr. Dupre; he was not afraid to use American works on each program.

HELEN HOWELL

Belmont Baptist, Roanoke
Marcello, Psalm 18
Karg-Elert, Pastorale
J. C. F. Bach, Gigue-Rondo
Bach, Fugue Ef
Franck, Chorale Bm
Purvis, Communion
Langstroth, A Lovely Rose
Langlais, Nativity

Dupre, Ave Maris; Prelude & Fugue Gm.
CHARLES WRIGHT
Wanamaker's, Philadelphia
Mozart, Fantasia Fm
Bach, Two Choralpreludes
Benoit, Noel Basque
Thomson, Pastorale Christmas Plainsong
Dupre, Fugue Gm



MUSICAL DIGEST

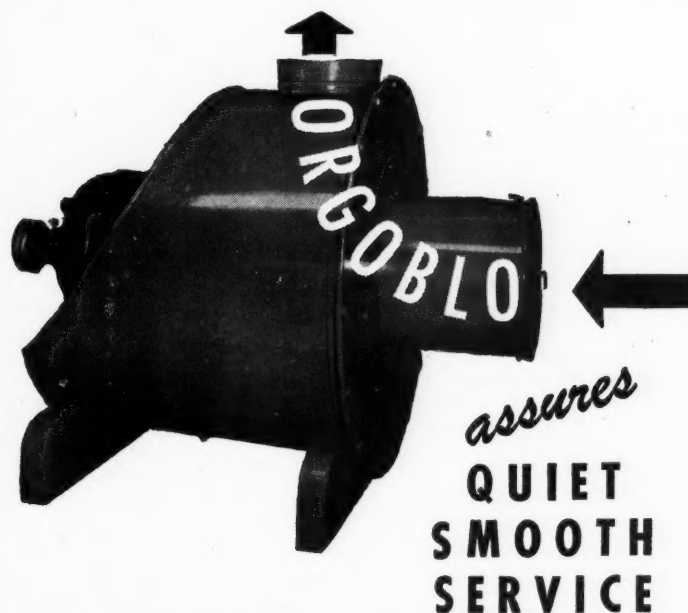
119 West 57th St., New York 19, N.Y., is not a new magazine but has what is probably the finest appearance of any music magazine anywhere; \$5.00 a year. Henry H. Reichhold, wealthy music-lover from Detroit, is back of it. To see how lavish music-journalism can be, why not send them 50c for a sample copy? It's a joy to see a music journal in such splendid dress.

YOUR INCOME TAX

Not every tax-collector has all the details of the law memorized; professional organists reporting income from playing the organ should also report as deductions against the gross income all money spent for advertising, subscriptions to magazines devoted to their profession, cost of operating an automobile in making professional calls, expenses of maintaining a studio if it is used for teaching or business and is an income-producing factor, etc. If questions arise, refer the collector to Section 19.23 (a)-5. Advertising expenses are also to be deducted; refer him to any corporation in your city that uses advertising.

BUSES TO CHURCH

Congregational Church, La Grange, Ill., has chartered two buses and made them "available without charge to adults and young people and children who desire to attend Church school or the 9:30 services"; printed on the calendar is the time-table of both buses, the north-side bus starting at 8:51 and making its last and 29th stop at 9:27. G. Russell Wing is the new organist. This same Church on its Dec. 15 calendar printed an 11-line announcement of an oratorio performance in another La Grange church, and named the organist and all the soloists.



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RICHARD ELLSASSER
gave a Jan. 14 recital in Boston to honor Dr. Albert Schweitzer on his 72nd birthday; Jan. 17 he played in Beverly, Mass.; Jan. 19 he gave his seventh annual recital in the First Baptist, Syracuse, N.Y.; Jan. 26 he was soloist in the Auditorium, Worcester, Mass. Early this month he will play in Rockport, New York, and Brockton, and then leave for his 10th tour of the south.

HAROLD SCHWAB
now out of the army also, has been on the faculty of New England Conservatory since leaving the marine corps, and teaches counterpoint, harmony, solfeggio; in addition he has returned to church work in Newton Highlands, Mass.

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CZECHOSLOVAKIA

H. A. Schimmerling, 382 Wadsworth Ave., New York 33, N.Y., has issued the third edition of his "Memories of Czechoslovakia" at \$1.10 postpaid. It contains "22 of the best-known Bohemian, Moravian, and Slovak folksongs arranged for medium voice with piano accompaniment."

GRAND & GLORIOUS

"The beautiful voice is as clear as a bell, as rich as velvet, as pure as a lily, as sweet as a nut, as soft as a peach, and as mellow as candlelight." Now ain't that something! You'll find it on p.100 of Musical Opinion for December 1946. An advertisement for the Hammond electrotone.

A LIFE-SAVER

G. Schirmer Inc., New York, is selling the new folding melodeon at \$126.70, manufactured by Estey. Many a time this little melodeon will save your service if the organ goes dead for any one of its hundred different reasons. The melodeon (it may possibly be a harmonium) weighs 68 pounds and folds up for easy carrying "like a suitcase."

ST. NICHOLAS, NEW YORK

The controversy raised when the bosses of the Collegiate denomination in New York City decided to solve their financial problems by selling St. Nicholas Church, seems to be reaching its climax. The minister has resigned and preached his last sermon. The congregation has backed his stand, as have also Dr. Hugh Porter and his choristers. It would seem that the members of a congregation, if they can pay their own way, have greater right in a church building than all the bosses in the entire denomination. Anyway, isn't it time to have fewer entangling alliances in all phases of life and greater individual freedom & responsibility? If one church can be sold out and destroyed by power behind the scenes, is any church safe anywhere so long as the present system is permitted to continue?

RICHARD H. RANGER

has finished his tour of duty with the army and returned to civilian status, resuming full control of all Rangertone lines. These columns erred in stating some years ago that Rangertone had been sold; it was merely leased for duration, and now Major Ranger is again in full possession.

Money Saved is Penalized

• Before the Roosevelt new-deal turned thrift into a crime and squandery into the national policy, "investments earned an average net return of 5.25%; by 1940 the return was down to 3.46%, and by 1945 it was 3.27%," says the Metropolitan Life Insurance Co.'s annual report. This means that people and institutions that saved money have been getting less as a reward for their thrift—and church endowment funds testify to that too—while those who squander every penny as fast as they get it are rewarded not only by higher wages but by innumerable vote-buying devices such as unemployment relief, old-age security, and everything else a politician can think of that will encourage fools to work less and spend more. Like it?

Music & Arts Institute

of San Francisco has moved to a new home in the Bellevue Hotel where "a complete schedule of classes is available in the evening as well as day classes." About 70% of current enrollment are G.I.'s.

ATTA BOY!

"Eleven irate Ohio pastors ask right to carry guns; call for aid of 20 G.I.'s to crush crime wave" in Steubenville, said a report to the New York Times. The politicians, hired and paid to do the crime-crushing, failed to live up to their oaths of office; the eleven preachers decided it was time to stop talking and start doing.

Theodore Schaefer

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TEACHING — COACHING

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A. A. G. O.

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At the end of many a rainbow—

IF YOU GO to the end of a rainbow, so the fairy tales say, you'll find a pot of gold.

Of course no grownup believes this. But it's surprising how many people believe what amounts to the same thing.

That is, many of us have a dreamy notion that somewhere, sometime, we'll come upon a good deal of money. We believe that *somehow* our financial future will just take care of itself.

Unfortunately, this sort of rainbow-chasing is much more apt to make you wind up behind the eight ball than with a pot of gold.

For the only sure-fire way the average man can plan his financial security is through saving—and saving regularly.

One of the soundest, most convenient ways to save is by buying U. S. Savings Bonds through the Payroll Plan.

These bonds are *safe*. They mount up fast. And in just 10 years, they pay you \$4 back for every \$3 you put in.

P. S. You can buy U. S. Savings Bonds at any bank or post office, too.

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DON'T BE ALARMED

if everything connected with T.A.O. seems to go wrong for a while. Our Old Faithful for the first time in twenty years has decided to spend a period in the hospital to find out why her digestive apparatus isn't all it used to be, and as a result nobody knows where anything is in the office or what should be done next. Our readers should remind us to raise Edith Louise Litkenhouse's salary when she comes back. In the mean time, send us a postcard if things go too wrong and we'll do what we can.—T.S.B.

A UNITED WORLD

"The only way by which a people can assure its survival and preserve its liberties is to create with the other nations a world government to which shall be delegated the powers necessary to maintain the general peace of the world based on law and justice."—Rollins College Conference.

JULIAN R. WILLIAMS

"The wardens and vestry of St. Stephen's Church, Sewickley, Pa., take great pleasure in announcing that the service at 11:00 on Sunday, Dec. 15, 1946, will be in commemoration of the 20th anniversary of the faithful and inspiring services of Julian Williams as organist and choirmaster of this Church, and will be conducted by" the Bishop of Pittsburgh, said a formal announcement early in December. And the second page of the printed 2-page calendar for that service was a lengthy tribute to Mr. Williams. Organ prelude and postlude were respectively the Bach Cm Prelude and Fugue; the Junior Girls' choir of 40 voices sang Grieg's "Jesus blest Redeemer" and the adult chorus of 35 sang Mendelssohn's "There shall a star." Gifts were presented by the Church, the choir, and by many individual members of the congregation.

FREEDOM IN THREE STATES

Arizona, South Dakota, and Nebraska at the 1946 elections passed constitutional amendments guaranteeing freedom to all workers; Americans in those three states will no longer be required to join a labor union if they do not choose to do so.

KILGEN ORGAN CO.

announce installation of the following 2m organs during February:

Chattanooga, Tenn., East Lake Meth. Glenwood, Minn., Lutheran Church, rebuilding and enlarging a Kilgen built some 25 years ago, relocating it in chambers on either side of the chancel.

Grand Junction, Colo., First Christian. Marysville, Ohio, Trinity Lutheran.

Mena, Ark., First Methodist. San Pierre, Ind., Chapel of Little Company of Mary Hospital, the organ being a duplicate of the Kilgen installed in 1941 in a similar institution in Evergreen Park.

WEST POINT, N.Y. Cadet Chapel organ under the masterful hand of Frederick C. Mayer is still growing—"getting four new stops, completing the grand scheme, all but the 64' octave of the Ophicleide," says Mr. Mayer. This organ, as already noted, will be one of the grandest of all time, thanks entirely to Mr. Mayer's knowledge, interest, ability to raise money without cost to the Chapel or the government, and his inexhaustible store of energy. West Point Cadet Chapel, like most other religious institutions, is probably sublimely ignorant of its good fortune.

PRIZES & COMPETITIONS

John Hancock Mutual Life has arranged for scholarship students in the coming Berkshire Music Festival at Tanglewood, near Lenox, Mass.; the announcement is so busy building up promotion that it forgets to give the facts.

Jewish Music Council, 145 East 32nd St., New York 16, N.Y., offers \$1000. for a symphonic work, \$500. for a chamber-or-

T.A.O. SPECIFICATIONS

V—VOICE: An entity of tone under one control, one or more ranks of pipes.
R—RANK: A set of pipes.
S—STOP: Console mechanism controlling Voices, Borrows, extensions, etc.
B—BORROW: A second use of any Rank of pipes (percussion excluded).
P—PIPES: Percussion not included.
DIVISIONS
A—Accompaniment hc—high C*
B—Bombarde 1—languid
C—Choir m—metal
D—Antiphonal m—mouth-width
E—Echo mc—middle C*
F—Fanfare o—open
G—Great pf—prepared for
H—Harmonic r—reeds
I—Celestial rs—repeat stroke
L—Solo 2r—two rank, etc.
N—String s—scale
O—Orchestral s—sharp
P—Pedal s—spotted metal
R—Gregorian s—stopped
S—Swell sb—stopped bass
T—Trombone ss—single stroke
U—Rueckpositiv t—tapered to
V—Positiv t—tin
Y—Sanctuary t—triple
VARIOUS
b—bars tc—tenor C*
b—bearded u—cut-up
b—brass uc—upper C*
bc—bottom C* unx—unexpressive
c—copper w—wind-pressure
c—cylinders w—wood
cc—cres. chamber wm—wood & met.
d—double z—zinc
f—flat "—wind pressure
fr—free reed "—diam. of pipe
h—halving on '—pitch of lowest pipe in the rank

SCALES, ETC.

4.12x5.14—Size of wood pipe in 16th-inch fractions, thus 4 12/16 x 5 14/16, or 4 3/4 x 5 7/8.
14"—Diameter of cylindrical pipe.
41—Scale number.
42b—Based on No. 42 scale.
46-42—46-scale at mouth, 42 at top.
2/3t—Tapered to make top diameter 2/3rd that of the mouth diameter.
2/9m—Mouth-width covers 2/9th of circumference of pipe.
1/4u—Mouth cut-up is 1/4th.
17h—Scaled to halve on the 17th note. Dynamics indicated from ppp to fff. Order in which details are listed: Dynamic strength, wind-pressure, scale, details, number of pipes.
*b, t, m, u, h refer to any specified notes in the bottom, tenor, middle, upper, and high octaves of the keyboard: top c⁴ is still above the high octave but need not be considered here; each octave begins on C and ends on B.
CCC-16', CC-8', C-4', c²-2', c³-1', c⁴-6", c⁴-3".

chestra work, and \$500. for a 'musical play.' All works must be 'reflective of the spirit and tradition of the Jewish people.' Contest closes Sept. 1. This looks like an eminently worthy project; full details from the Council.

FRANCE OPPOSES

American musicians who seek employment in France. Late in December French band-leaders "joined in protest" against a Paris cabaret that advertised an American jazz-band on two-months' contract. Should we think about this a little?

READERS' WANTS

Single copies of T.A.O. for December 1919, and November and December 1920, are urgently wanted for binding to make his sets complete, by William G. Blanchard, Pomona College, Claremont, Calif. If Mr. Blanchard cannot buy these three copies he is prepared to make complete photostat copies if only some kind reader will lend him the three magazines for a month or two. T.A.O. has no unbound copies of any of these three issues; can some reader help?

FELIX GREISSE

has been appointed to direct the department of 'serious music' for the Edward B. Marks Corporation, succeeding the late Paul Klepper. Mr. Greissle was born in Vienna, studied composition with Berg and Schoenberg, was conductor of the Cantata Association, Vienna, and taught theory in the Jacques-Dalcroze School. For a decade he was associated with the orchestra and school-music departments of G. Schirmer Inc.

ORGANISTS

(*See advertisement elsewhere in this issue.)

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136 Michol St., Lewiston, Maine.
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CLOSING DATES

1st of month, main articles, photos,
reviews, past-program columns.
10th, all news-announcements.
14th, advance-programs and events-
forecast.
15th, deadline, last advertising.
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